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CCAC Public Meeting

Moderated by Dr. Lawrence Brown

Tuesday, April 18, 2023

8:06 a.m.

The U.S. Mint

801 9th Street Northwest

2nd Floor Conference Room

Washington, DC 20220

Reported by: Matthew Yancey

JOB NO.: 5833637

1 A P P E A R A N C E S

2 List of Attendees:

3 Dr. Lawrence Brown, CCAC Chairperson

4 Kristie McNally, Deputy Director of the U.S. Mint

5 Megan Sullivan, Senior Design Specialist

6 Roger Vasquez, Senior Design Specialist

7 Pam Borer, Design Manager

8 Boneza Hanchock, Design Manager

9 Joseph Menna, Chief Engraver

10 Michael Costello, Manager of Design and Engraving

11 Jennifer Warren, Director of Legislative and

12 Intergovernmental Affairs; CCAC Liaison

13 Greg Weinman, CCAC Senior Legal Counsel

14 Robin Terry, Project Counsel for the Harriet Tubman

15 Bicentennial Commemorative Coin Program and the

16 Congressional Gold Medal - Afghanistan

17 Apryl Whitaker, Project Counsel for the Congressional

18 Gold Medal - 6888th

19 Brendan Tate, Senior Government Affairs Specialist

20 Michael White, Office of Corporate Communication

21 Karen Hill, Harriet Tubman Home, Inc. President and

22 CEO

1 A P P E A R A N C E S (Cont'd.)

2 Woodrow Keown, Jr., National Underground Railroad

3 Freedom Center for the Harriet Tubman

4 Bicentennial Commemorative Coin Program President

5 and COO

6 Edna Cummings, Producer and Six Triple Eight Advocate

7 Carlton Philpot, Chairman and Project Director of the

8 Six Triple Eight Monument Projects

9 Tracy Bradford, U.S. Army Women's Museum Curator

10 Holly Rotondi, Friends of the National World War II

11 Memorial Executive Director

12 Arthur Bernstein, General Public Representative

13 Dr. Harcourt Fuller, Recommended by the Speaker of the

14 House

15 Dr. Dean Kotlowski, Specifically Qualified in American

16 History

17 Mike Moran, Recommended by the Senate Majority Leader

18 Donald Scarinci, Recommended by the Senate Minority

19 Leader

20 Dennis Tucker, Specifically Qualified in Numismatics

21 Dr. Peter van Alfen, Specifically Qualified as a

22 Numismatic Curator

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A P P E A R A N C E S (Cont'd.)

John Saunders, Recommended by the House Minority

Leader

Darla Jackson, Specifically Qualified in Medallion Arts

or Sculpture

Kellen Hoard, General Public Representative

Paul Gilkes, Coin World, Senior Editor of Amos Media

Mike Unser, Coin News Media Group, LLC Founder and

Editor

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1 P R O C E E D I N G S

2 DR. BROWN: Good morning. I call to
3 order this meeting of the Citizens Coinage Advisory
4 Committee for Tuesday, April 18, 2023. And the time
5 is 8:06 --

6 MS. WARREN: Yes.

7 DR. BROWN: -- a.m. I'd like to remind
8 members of the committee participating virtually --
9 few of us that are -- to mute their phone or
10 microphone on the Microsoft Teams program so that when
11 not talking as you announce your name prior to --
12 excuse me. Additionally I'd like to remind the public
13 that this is a listening only meeting.

14 Before we begin I want to introduce the
15 members of the committee. I have the honor and
16 privilege of doing so. My colleagues, please respond,
17 "Present" when I call your name. Representing the
18 general public, Arthur Bernstein.

19 MR. BERNSTEIN: Present.

20 DR. BROWN: Recommended by the Speaker
21 of the House, Dr. Harcourt Fuller.

22 DR. FULLER: Present.

1 DR. BROWN: Specifically qualified in
2 American History, Dr. Dean Kotlowski.

3 DR. KOTLOWSKI: Present.

4 DR. BROWN: Recommended by the House
5 Minority Leader, Mr. John Saunders.

6 MR. SAUNDERS: Present.

7 DR. BROWN: Recommended by the Senate
8 Majority Leader, Mr. Mike Moran.

9 MR. MORAN: Present.

10 DR. BROWN: Recommended by the Senate
11 Minority Leader, Mr. Donald Scarinci.

12 MR. SCARINCI: Present.

13 DR. BROWN: Specifically qualified in
14 numismatics, Mr. Dennis Tucker.

15 MR. TUCKER: Present.

16 DR. BROWN: Specifically qualified as a
17 numismatic curator, Dr. Peter van Alfen.

18 DR. VAN ALFEN: Present.

19 DR. BROWN: Specifically qualified in
20 medallic arts or sculpture, Darla Jackson.

21 MS. JACKSON: Present.

22 DR. BROWN: Representing the general

1 public, Kellen Hoard.

2 MR. HOARD: Present.

3 DR. BROWN: I am Dr. Lawrence Brown,
4 representing the general public, and again have the
5 honor and privilege of being the Chair of the CCAC. I
6 believe we have a quorum.

7 The agenda for today's meeting includes
8 the following. Swearing-in of our two new members of
9 the CCAC, Ms. Darla Jackson and Mr. Kellen Howard --
10 Hoard; approval of the minutes and the letters to the
11 Secretary from the February 28th and the March 1st
12 meeting of the CCAC; review and discussion of the
13 candidate designs for the Harriet Tubman Bicentennial
14 Commemorative Coin Program; review and discussion of
15 the candidate designs for the Congressional Gold Medal
16 to the Members of the Women's Army Corps who were
17 assigned to the 6888th Central Postal Director
18 Battalion, known as the Six Triple Eight; review and
19 discussion of candidate designs for the Greatest
20 Generation Commemorative Coin Program; and review and
21 discussion of the candidate designs for the
22 Congressional Gold Medal commemorating the

1 servicemembers who perished in Afghanistan on August
2 26, 2021, during the evacuation of citizens of the US
3 and Afghan allies at the Karzai International Airport.

4 Before we begin our proceedings, I ask
5 the Mint Liaison to the CCAC, Ms. Jennifer Warren, if
6 we are aware of any members of the press who have
7 remotely signed on to the public meeting?

8 MS. WARREN: Hold on. I'm so sorry.
9 There's a connection thing. Okay. Sorry. This is
10 Jennifer Warren. Paul Gilkes from Coin World, senior
11 editor of Amos Media; and Mike Unser, founder and
12 editor of Coin News Media Group, LLC.

13 DR. BROWN: For the record, I would
14 also like to confirm the following Mint staff in
15 attendance today. Please indicate present after I've
16 called your name. Deputy Director Kristie McNally.

17 MS. MCNALLY: Present.

18 DR. BROWN: Megan Sullivan, Senior
19 Design Specialist.

20 MS. SULLIVAN: Present.

21 DR. BROWN: Roger Vasquez, Senior
22 Design Manager.

1 MR. VASQUEZ: Present.

2 DR. BROWN: Pam Borer, Design Manager.

3 MS. BORER: Present.

4 DR. BROWN: Russell Evans, Design

5 Manager.

6 MS. WARREN: He's not present.

7 DR. BROWN: Boneza Hanchock, Design

8 Manager.

9 MS. HANCHOCK: Present.

10 DR. BROWN: Joseph Menna, Chief

11 Engraver.

12 MR. MENNA: Present.

13 DR. BROWN: Michael Costello, Manager

14 of Design and Engraving.

15 MR. COSTELLO: Present.

16 DR. BROWN: Jennifer Warren, Director

17 of Legislative and Intergovernmental Affairs and

18 liaison to the CCAC.

19 MS. WARREN: Present.

20 DR. BROWN: Greg Weinman, senior legal

21 counsel and counsel to the CCAC.

22 MR. WEINMAN: Good morning. Present.

1 DR. BROWN: Robin Terry, Project
2 Counsel for the Harriet Tubman Bicentennial
3 Commemorative Coin Program and the Congressional Gold
4 Medal commemorating servicemembers who perished in
5 Afghanistan on August 26, '21. She may not be
6 present.

7 MS. WARREN: She'll be present later.

8 DR. BROWN: Okay. Got it. Apryl
9 Whitaker, Project Counsel for the Congressional Gold
10 Medal to the members of the Women's Army Corps who
11 were assigned to the Six Triple Eight.

12 MS. WARREN: She'll be present later
13 too.

14 DR. BROWN: Actually I don't believe
15 she will be present.

16 MS. WARREN: Oh.

17 DR. BROWN: We'll cover for her.
18 Brendan Tate, Senior Government Affairs Specialist at
19 the Office of Legislative and Governmental Affairs.

20 MR. TATE: Present.

21 DR. BROWN: Michael White, Office of
22 Corporate Communication.

1 MR. WHITE: Present.

2 DR. BROWN: And finally I would really
3 love to -- I mean, I'd love -- I'm glad that we are
4 going to have liaisons in-person with us today. So
5 please forgive me -- my enthusiasm. It will show from
6 time to time and get me off my game.

7 We will be joined today by Karen Hill,
8 the president and CEO of the Harriet Tubman Home
9 Incorporated, and by Woodrow Keown, Jr., president and
10 COO of the National Underground Railroad Freedom
11 Center for the Harriet Tubman Bicentennial
12 Commemorative Coin Program.

13 For the Congressional Gold Medal to the
14 members of the Women's Army Corps who were assigned to
15 Six Triple Eight we will be joined by Edna Cummings, a
16 Six Triple Eight advocate and producer of a Six Triple
17 Eight documentary; Carlton Philpot, Chairman and
18 Project Director of the Six Triple Eight Monument
19 Projects; and Tracy Bradford, curator of the US Army
20 Women's Museum.

21 For the Greatest Generation
22 Commemorative Coin Program the CCAC will be joined by

1 Holly Rotondi, Executive Director of the Friends of
2 the National World War II Memorial.

3 I believe that I speak on behalf of the
4 CCA that we are especially pleased to have the many
5 liaisons participating in the proceedings. I'd like
6 to begin with the Mint. Are there are any issues that
7 we need to address before we start?

8 Next I would like to take this
9 opportunity -- and you might say a privilege of the
10 Chair -- to acknowledge our former member Robin
11 Salmon.

12 Robin served on the CCAC since 2020 --
13 2018 when she was appointed by then-secretary Mnuchin
14 as a member specifically qualified in medallion arts or
15 sculpture. During her tenure on the CCAC Robin also
16 served on the CCAC working crew from 2021.

17 At a later date to be determined we
18 will invite Robin back to be here in person so we can
19 properly honor her. But I want to make sure to point
20 out that I along with many of our colleagues are
21 grateful for her service and will miss her
22 contribution to the CCAC.

1 Additionally Sam Gill has also played a
2 part as a member of the CCAC. Sam served on the CCAC
3 since 2018 when he was appointed by then-secretary
4 Mnuchin as a member who represents the interests of
5 the general public in coinage of the United States.

6 Sam will also be invited to be here in
7 person at a later date to properly honor him. He too
8 will be missed by myself and our colleagues. And we
9 are grateful for his service and contributions to the
10 CCAC.

11 One more word I think is important
12 about these two former members. And there would
13 probably be no meeting of the CCAC with me serving as
14 a chair that I don't make any kind of analogy to
15 sports.

16 Analogous to the recently completed
17 NCAA championship in college basketball and in hockey,
18 Robin and Sam were incremental in the CCAC's
19 championship run during fiscal year 2022, as evidenced
20 by the recommendations of the 15 programs submitted to
21 the Secretary of Treasury.

22 I needed to pause for effect. We will

1 now move to the first order of business -- in the
2 introduction and swearing-in of Ms. Darla Jackson, who
3 was appointed on March 23, 2023, as a new member
4 specifically qualified in medallic arts or sculpture;
5 and Kellen Howard -- Hoard, who was appointed on April
6 10th as one of the new members to represent the
7 interest of the public.

8 We will first begin with the swearing-
9 in of Ms. Darla Jackson. Ms. Jackson is a sculpting
10 professional for 20 years and is intimately familiar
11 with design elements and the process of creating
12 sculpture, including medallic art.

13 Ms. Jackson is an adjunct professor at
14 the Pennsylvania Academy of Fine Arts in Philadelphia,
15 where she also serves on the faculty committee.
16 Additionally Ms. Jackson served on the Board of the
17 Philadelphia Sculptures, a local sculpture
18 organization.

19 And to me I have the honor and pleasure
20 of knowing that she is also a proud mom. So thank you
21 so much. I'll hand it over to Deputy Director
22 McNally.

1 MS. MCNALLY: Okay. Come on up and
2 join me.

3 MS. JACKSON: Thank you.

4 MS. MCNALLY: Right here.

5 MS. JACKSON: Thank you.

6 MS. MCNALLY: Okay. All right. At
7 this time I'd like to welcome Darla Jackson. As Dr.
8 Brown mentioned, Ms. Jackson has been a professional
9 sculptor for 20 years and is teaching sculpting to
10 others.

11 We're extremely enthusiastic to welcome
12 her to the CCAC. All right. Ms. Jackson, in a moment
13 I'll have the honor of administering the oath of
14 office to you.

15 With this oath you will assume the
16 position of CCAC as a member specially qualified in
17 medallic arts and sculpture. By doing so you will
18 join a very select and prestigious group of
19 individuals invested in US coin and metals.

20 All right. Please raise your right
21 hand and repeat after me. I do solemnly swear that I
22 will support and defend the Constitution of the United

1 States against all enemies foreign and domestic.

2 MS. JACKSON: I do solemnly swear that
3 I will support and defend the Constitution of the
4 United States against all enemies foreign and
5 domestic.

6 MS. MCNALLY: That I will bear truth
7 and allegiance to the same.

8 MS. JACKSON: That I will bear truth
9 and allegiance to the same.

10 MS. MCNALLY: That I take this
11 obligation freely without any mental reservation or
12 purpose of evasion.

13 MS. JACKSON: That I take this
14 obligation freely without any mental reservation or
15 purpose of evasion.

16 MS. MCNALLY: And that I will well and
17 faithfully discharge the duties of the office on which
18 I'm about to enter.

19 MS. JACKSON: And that I will well and
20 faithfully discharge the duties of the office on which
21 I am about to enter.

22 MS. MCNALLY: Ms. Jackson,

1 congratulations. And welcome to the Citizens Coin --
2 Coinage Advisory Committee. Sorry. We look forward
3 to working with you. And I'll invite you to say a few
4 words. Hopefully they prepared you for that.

5 MS. JACKSON: Thank you. Yes. I just
6 want to express my gratitude for you all having me
7 here. I'm very excited about sculpture in general.
8 And I feel like being able to have a say in this
9 amazing part of American history is really exciting.

10 And I would be remiss if I didn't thank
11 my family for all the support throughout all the years
12 and then also my daughter because I think that she
13 would be very proud. Her and my husband are at home
14 and I think listening in. So thanks to all of them.
15 And thank you to all of you.

16 DR. BROWN: Ms. Jackson, please allow
17 us and allow me to add my congratulations. And
18 welcome on behalf of the CCAC. We will now turn to
19 the swearing-in of Mr. Kellen Hoard.

20 Mr. Hoard is a student at the Elliott
21 School of International Affairs at George Washington
22 University. He has been an numismatist since the age

1 of 9 years of age.

2 And has since authored a dozen articles
3 in a wide variety of publications, spoken at many
4 events -- or in fact numismatists around the world --
5 and worked as an intern at the famous Newman
6 Numismatic Portal and served as a member of the board
7 for the Pacific Northwest Numismatic Association.
8 Deputy Director, turning to you.

9 MS. MCNALLY: Thank you. At this time
10 I'd like to welcome Kellen Hoard. As Dr. Brown
11 mentioned, Mr. Hoard has been a collector since 9
12 years old and has been active in the numismatic
13 community.

14 For his work in numismatics he was
15 selected as the 2021 American Numismatic Association
16 Young Numismatist of the Year. We're extremely
17 enthusiastic to welcome him to the CCAC.

18 Mr. Hoard, in just a moment I have the
19 honor of administrating the oath of office to you.
20 With this oath you will assume the position on the
21 CCAC as a member specifically qualified in medallic
22 arts or sculpture.

1 DR. BROWN: No, no.

2 MR. HOARD: As a member of the general
3 public.

4 MS. WARREN: General public.

5 MS. MCNALLY: Okay.

6 MS. WARREN: Mistake.

7 MS. MCNALLY: My notes are incorrect.

8 As a member of the general public.

9 MR. HOARD: Thank you.

10 MS. MCNALLY: By doing so you will join
11 a very select and prestigious group of individuals
12 invested in US coins and metals. All right. Please
13 raise your right hand. I do so solemnly swear I will
14 support and defend the Constitution of the United
15 States against all enemies foreign and domestic.

16 MR. HOARD: I do solemnly swear I will
17 support and defend the Constitution of the United
18 States against all enemies foreign and domestic.

19 MS. MCNALLY: That I will bear truth
20 and allegiance to the same.

21 MR. HOARD: That I will bear truth and
22 allegiance to the same.

1 MS. MCNALLY: That I take this
2 obligation freely.

3 MR. HOARD: That I take this obligation
4 freely.

5 MS. MCNALLY: Without any mental
6 reservation or purpose of evasion.

7 MR. HOARD: Without any mental
8 reservation or purpose of evasion.

9 MS. MCNALLY: And that I will well and
10 faithfully discharge the duties of the office on which
11 I am about to enter.

12 MR. HOARD: And that I will well and
13 faithfully discharge the duties of the office on which
14 I am about to enter.

15 MS. MCNALLY: All right.
16 Congratulations. Welcome to the Citizens Coinage
17 Advisory Committee. We look forward to welcoming you,
18 working with you --

19 MR. HOARD: Thank you.

20 MS. MCNALLY: And now I turn it over to
21 you.

22 MR. HOARD: Thank you.

1 MS. MCNALLY: You're welcome.

2 MR. HOARD: Well, I only have a few
3 words -- first going back to when I was 9 years old
4 and first starting collecting. And the first thing I
5 did when I started collecting was I signed up to a
6 subscription of Coins Magazine.

7 And I went to -- and I went away to
8 YMCA summer camp. And I got in the mail a care
9 package from my parents, which included my first copy
10 of my subscription to Coins Magazine.

11 And in there they described the recent
12 work of the CCAC. At the time I said, "That sounds
13 awfully weird. And I'm not interested in that at
14 all."

15 And then, you know, now ten years later
16 I find myself extremely interested in the work you
17 guys do. I'm very grateful to be here.

18 I'm excited to work with you all as I
19 think I said in my initial application to this
20 committee that I really see the CCAC as a source and a
21 catalyst for reliable and accessible history and art
22 and education.

1 And I'm excited to do that work with
2 you all. So thank you so much. And let's get to
3 work.

4 DR. BROWN: Kellen, please allow me to
5 add my congratulations on behalf of the CCAC. And we
6 look forward to a collaboration that will be unlike
7 any others that we've had. Not because you are
8 differently generationally than many of us but because
9 of the fact that you are new. Thank you so much.

10 The next order of business before this
11 committee is a review and approval of the CCAC minutes
12 and letters to the secretary from our public meeting
13 on February 28, 2023, and March 1, 2023. Are there
14 any comments on the documents? Hearing none, is there
15 a motion to approve the minutes and the letters?

16 MR. BERNSTEIN: Art Bernstein moves
17 approval.

18 DR. VAN ALFEN: Oh. Van Alfen second.

19 DR. BROWN: Primary Art, and Peter a
20 second. All those in favor except for Ms. Jackson,
21 Mr. Hoard, and those who are abstaining from this
22 vote, please signify by saying aye.

1 MULTIPLE SPEAKERS: Aye.

2 DR. BROWN: Are there any objections in
3 motion? Hearing none, seeing none, we will now turn
4 to the next item on the agenda. I would like to read
5 -- share what I feel are a significant issue.

6 Almost two years ago the CCAC reviewed
7 tentative designs for their three-coin Negro Leagues
8 Baseball Commemorative Program with the Negro Leagues
9 Museum -- Baseball Museum, serving as the recipient
10 organization.

11 After a recent visit to Kansas City I
12 can wholeheartedly recommend that the museum features
13 a collection of artifacts, exhibits, and displays that
14 provide a comprehensive look at the history of the
15 Negro League Baseball, the sport of baseball itself,
16 and that era of American history.

17 The second item I'm going to share with
18 you is something that I cannot say too often. It is
19 an undeniable privilege as CCAC Chair to participate
20 in the education of the public and the numismatic
21 community regarding the role of the CCA in the design
22 of commemorative and circulating coins of the United

1 States.

2 For this reason I want to thank those
3 who have sent questions or suggestions to the CCAC --
4 emailed info@ccac.org -- dot gov, excuse me. Let me
5 say that again. Info@ccac.gov.

6 Let me assure all those who have done
7 so that the matters that you have raised will be
8 reviewed. And the results of such a discussion will
9 be also held at a future CCAC meeting.

10 April 23, 2023, will mark the 20th
11 anniversary of the authorization of the Citizens
12 Coinage Advisory Committee of the first meeting of the
13 CCAC being held on May 15, 2003.

14 I believe that we -- I can speak for
15 all those present that when I say that we are thankful
16 for the foundations of our predecessors have
17 established.

18 The next item on our agenda is to
19 review the candidate designs for the Harriet Tubman
20 Bicentennial Commemorative Coin Program authorized by
21 Public Law 117-163. Megan Sullivan, Chief of the
22 Mint's Office -- I'm sorry. Supervisor of Design

1 Management will introduce the program and present
2 obverse and reverse candidate designs for this
3 program.

4 MR. VASQUEZ: I'll be presenting
5 designs today.

6 DR. BROWN: Thank you, Mr. Vasquez.
7 Thank you. It's always good to have good teamwork.

8 MR. VASQUEZ: Yes. All right. Thank
9 you. I'll provide our introduction. So Public Law
10 117-163, the Harriet Tubman Bicentennial Commemorative
11 Coin Act, which I'll refer to as the act, recognizes
12 the bicentennial of Harriet Tubman's birth. The act
13 instructs the design shall be emblematic of her legacy
14 as an abolitionist.

15 Harriet Tubman was born enslaved as
16 Araminta "Minty" Ross on a Maryland plantation around
17 the year 1822. Tubman freed herself from slavery in
18 the fall of 1849 with the help of the Underground
19 Railroad network.

20 Though she had found freedom in
21 Pennsylvania, she braved the perilous journey
22 repeatedly -- returning to Maryland 13 times over the

1 next decade to personally guide about 70 more people
2 from slavery to freedom and provided instructions for
3 approximately 70 additional people who found their way
4 to freedom on their own.

5 Despite laws that put her life at risk
6 and made the journey increasingly dangerous and long,
7 Tubman stated at a women's suffrage convention in 1896
8 that she never lost a passenger as a conductor on the
9 Underground Railroad.

10 Harriet Tubman made the connection
11 between her work leading people to freedom and the
12 efforts of the Union Army during the US Civil War.

13 She joined the Union Army as a nurse in
14 1862 and served in multiple roles, including as an
15 Army scout and spy for military leaders who recognized
16 her abilities.

17 Tubman proved an exceptional leader,
18 recruiting newly-freed men into regiments of African
19 American soldiers and distinguishing herself as the
20 first woman to lead an armed expedition in the Civil
21 War -- the Combahee River raid -- resulting in more
22 than 700 enslaved people in South Carolina being

1 freed.

2 After the Civil War, Harriet Tubman
3 spent the rest of her life -- 54 years -- living in
4 the abolition stronghold of Auburn, New York.

5 There Tubman remained resolute in the
6 causes she fought for and continued to work to provide
7 the means necessary to care for newly-freed enslaved
8 people, including the young and elderly.

9 Whether working her farm at her 32-acre
10 homestead or giving speeches in support of women's
11 suffrage, civil rights, and access to health care not
12 only for African Americans but for all people, Tubman
13 was a visionary, a leader, and a beacon for liberty.

14 Her life was characterized by her
15 unwavering determination and active pursuit of freedom
16 in every aspect of American life.

17 Candidate designs for this program were
18 developed of three periods of Tubman's life and
19 working life.

20 Silver dollar designs reflect her work
21 as a conductor on the Underground Railroad. Half-
22 dollar designs represent her work during the Civil

1 War. And the five dollar gold coin looks at her life
2 after the Civil War and into her later years.

3 Candidate designs are presented in that order in
4 alignment with the chronology of those periods.

5 Surcharges for the program are
6 authorized to be paid to the National Underground
7 Railroad Freedom Center in Cincinnati, Ohio and the
8 Harriet Tubman Home, Incorporated in Auburn, New York
9 for the purpose of accomplishing and advancing their
10 missions.

11 The Mint worked with representatives of
12 the National Underground Railroad Freedom Center and
13 the Harriet Tubman Home in developing the design
14 portfolio.

15 Is it appropriate, Dr. Brown, for me to
16 introduce the liaisons or go ahead and --

17 DR. BROWN: Yes, sir.

18 MS. WARREN: Yes.

19 MR. VASQUEZ: Okay. So I would like to
20 introduce the liaisons. You did an amazing
21 introduction earlier. But I'd like to welcome Karen
22 Hill from the Harriet Tubman Home and Woodrow

1 Keown -- Woody -- from the National Underground
2 Railroad Freedom Center.

3 DR. BROWN: You may also offer them --
4 if they want to say a word or two with respect to
5 design that would be wonderful.

6 MR. VASQUEZ: Okay. Karen, would you
7 mind sharing a few words about --

8 MS. HILL: Of course. I always have
9 words for Harriet. This is a momentous occasion. And
10 you should take your work very seriously.

11 I would hope that with the minting of
12 these coins that number one that we refer to educating
13 America about the great work that's done by this
14 amazing US Mint but that -- and that we're also
15 sharing Tubman's story.

16 And her story is extremely important.
17 People know a lot more about the Underground Railroad
18 certainly. But they do not know that she lived 54
19 years as a free woman.

20 And so we want the coins to have a
21 clear expression of Tubman working to become a free
22 woman and what her life was like as a free woman. So

1 I'm just very happy.

2 And Harriet Tubman bequeathed her
3 legacy ten years before she passed away to the African
4 Methodist Episcopal Zion Church to establish an
5 independent not-for-profit to manage that legacy,
6 which I manage on behalf of them.

7 And I think that throughout the United
8 States the Black church -- all denominations -- have
9 had a -- freedom journey. And this coin -- these
10 coins are viewed as the next step.

11 Because everybody wants a piece of
12 Tubman and now we feel we finally have the ability to
13 make certain that people do. These three coins will
14 have a piece of Tubman, tell her freedom story, and
15 pass it on to generations.

16 MR. VASQUEZ: Woody, do you have any
17 words?

18 MR. KEOWN: Sure. Thanks, Karen. I
19 appreciate that. And I on behalf of our board of
20 directors, our staff and volunteers for the National
21 Underground Railroad Freedom Center would like to
22 thank all of you for this opportunity to commemorate

1 and really recognize a very iconic leader of the
2 United States of America.

3 We think that -- well, I've learned
4 from this process. My knowledge and understanding of
5 Ms. Tubman's life has really grown quite a bit through
6 the process of working with Karen and Annette as we've
7 gone -- really got into the details of ensuring that
8 we were really representing an authentic Harriet
9 Tubman.

10 And I think that these coins offer an
11 opportunity to share a more complete story about her,
12 what she's done, her contributions to freedom and
13 around this country.

14 And I as I traveled around the world
15 quite a bit in my previous life I think that she also
16 is recognized universally around the world as very
17 significant, very American, helping to guide people.

18 I think it also is an opportunity to
19 recognize the significant role that women,
20 particularly women of color, played in the development
21 of our country. And I think that this is a great way
22 to do that.

1 And finally I'd like to say thank you
2 to Roger and the entire Mint team. They have been
3 outstanding in terms of being able to work with us and
4 ensure that our views and perspectives were heard and
5 valued and respected through this process.

6 And it's just been a joy working with
7 them. And as we've become familiar and introduced to
8 more members of the team -- very, very impressed with
9 the US Mint in general and proud to be a part of this
10 significant program. So thank you very much for this
11 opportunity to be here today.

12 MR. VASQUEZ: Okay. Thank you very
13 much. Pleasure working with you both. And the same.
14 All right. So I'm going to go ahead and read our
15 design descriptions while Pam Borer presents the
16 designs.

17 So first thing I should mention is that
18 designs are include the following required
19 inscriptions. On the obverse we have Harriet Tubman,
20 liberty, In God We Trust, and 2024. On the reverse we
21 have United States of America, E. Pluribus Unum, and
22 the denomination.

1 Please note that there will likely be a
2 need once recommended designs are identified by
3 advisory committees to improve upon the likenesses of
4 Harriet Tubman.

5 The Mint will work closely with the
6 designer, the chief engraver, and the liaisons to
7 refine the portraits in order to best represent her.

8 So starting with the silver obverse
9 designs we have HT-S-O-01. This design depicts
10 Harriet Tubman offering her hand to the viewer.

11 Harriet's serious and searching
12 expression with concerted eye contact challenges the
13 viewer to seize the opportunity for freedom. This
14 design is a preference of both of our liaisons.

15 Next design, HT-S-O-02, depicts Harriet
16 Tubman offering her hand, ready to lead the viewer
17 over a fence, navigating by the stars and the night
18 sky.

19 Design HT-S-O-04 and HT-S-O-05 features
20 close-up portraits of Harriet Tubman. Design 4
21 includes the inscription, "The Underground Railroad"
22 in addition to the other required inscriptions. And

1 HT-S-O-04 is a preference of both of our liaisons.

2 HT-S-O-07 depicts Harriet Tubman
3 looking back confidently as she leads another person
4 by hand, symbolic of her work as a conductor on the
5 Underground Railroad.

6 In the background is a wide open
7 landscape with a rising sun, symbolic of the liberty
8 she is leading her passengers to. The connection
9 between the hands continues on HT-S-R-07.

10 Design 8 shows Harriet Tubman as a
11 conductor on the Underground Railroad. Five
12 passengers are with her, including three at the
13 background boat.

14 The river, trees, moon, and stars
15 provide the setting for their journey. Design 8 is a
16 preference of the National Underground Railroad
17 Freedom Center. And that was obverse eight -- silver
18 obverse eight.

19 Moving on to the silver reverse
20 designs. HT-S-R-01 features silhouettes traveling
21 across a bridge created by a pair of clasping arms.
22 In the sky above the Big Dipper constellation points

1 to the North Star, which forms the O in "of". This
2 design is a preference of the liaisons.

3 Design 2 shows two hands grasping
4 chains, breaking them apart. In the sky above the Big
5 Dipper constellation points to the North Star, which
6 again forms the O in "of".

7 Design 3 shows Harriet Tubman in
8 silhouette on the path to freedom. The road leading
9 to her represents that path to freedom. Additional
10 inscriptions read, "The Moses of her people" and
11 "free".

12 Design 4 portrays Harriet Tubman as she
13 reaches up to help a passenger start their journey to
14 reach freedom with the sun shining in the background.

15 The additional inscription reads,
16 "Never lost a passenger" -- a testament to Tubman's
17 success as a conductor on the Underground Railroad.
18 Design 4 is a preference of the liaisons.

19 And the National Underground Railroad
20 Freedom Center expressed that the design epitomizes
21 her leadership in the Underground Railroad.

22 Design 7 shows passengers on the

1 Underground Railroad as they travel through the woods
2 at night on the perilous journey to freedom.

3 The hand connects the passengers to
4 Harriet Tubman, as seen in Obverse seven -- so for
5 Obverse seven. The additional inscription reads,
6 "Come through".

7 Design 8 synergizes with the 2023 Ohio
8 American Innovation one dollar coin reverse. It
9 depicts two strong hands grasped together, the upper
10 arm pulling the lower arm upward, representing the
11 support and strength of the Underground Railroad.

12 A chain fastened to a rustic shackle
13 around the lower arm's wrist snaps in fragments,
14 alluding to the hope of freedom. The additional
15 inscription reads, "Underground Railroad".

16 Let's move on to the clad obverse
17 designs. I'll note that some of the imagery on these
18 clad coins may need to be slightly modified to
19 accurately reflect a jacket Tubman would have worn at
20 the time.

21 So starting with HT-C-O-01 and HT-C-O-
22 02, both designs portray Harriet Tubman during the US

1 Civil War. And Design 1 and Design 2 are favored by
2 the Harriet Tubman Home.

3 Design 3 shows Harriet Tubman carrying
4 a US flag with the inscription, "I crossed the line",
5 a paraphrase of her quote, "I crossed the line. I was
6 free."

7 Design 4 depicts Harriet Tubman. In
8 the background two Civil War era boats represent the
9 Combahee River raid.

10 Tubman distinguished herself as the
11 first woman to lead an armed expedition in the Civil
12 War, the Combahee River raid, resulting in more than
13 700 enslaved persons in South Carolina being freed.
14 HT-C-O-04 is a preference of both of our liaisons.

15 Design 5 portrays Harriet Tubman in her
16 role as a Union Army nurse. Representing her
17 knowledge of medicinal plants are depictions of wild
18 black cherry, sassafras, Burdock root, and the flower
19 of the paw paw tree.

20 Design 6 depicts Harriet Tubman holding
21 a spyglass, symbolic of her work as a scout and a spy
22 for the Union Army during the US Civil War. Behind

1 her, a row of Civil War era tents line the horizon.
2 Additional inscriptions include "Civil War", "Nurse",
3 "Scout", "Spy", and "Combahee River Raid Leader".

4 Design 7 depicts Harriet Tubman holding
5 an American flag with a pattern of stars used during
6 the US Civil War, offering her hand to the viewer as
7 if compelling them to join the effort.

8 Tubman recruited newly-freed African
9 American men to join regiments of African American
10 soldiers. And Design 7 is a preference of the
11 liaisons.

12 Going to the clad reverse designs, HT-
13 C-R-01 shows a map with Harriet Tubman's hand pointing
14 to the location of Combahee Ferry, South Carolina.
15 The additional inscription reads, "Combahee Ferry".

16 Design 2 shows Harriet Tubman scouting
17 or spying for the Union Army. Additional inscriptions
18 include, "Come through", 1862 eight dash eight -- dash
19 65 -- excuse me -- "Nurse", "Scout", and "Spy".

20 Design 3 silhouettes the additional
21 inscription "Free" and a vertical broken chain. This
22 design is a -- is favored by the Harriet Tubman Home.

1 Designs 5 and 7 depict Harriet Tubman
2 holding a spyglass, symbolic of her work as a scout
3 and a spy for the Union Army during the US Civil War.

4 Additional inscriptions include "Civil
5 War", "Nurse", "Scout", "Spy", and "Combahee River
6 Raid Leader". Design 5 includes a row of Civil War
7 era tents lining the horizon. And Design 7 shows
8 Tubman in silhouette.

9 Design 5 is a preference of the
10 liaisons. The National Underground Railroad Freedom
11 Center noted the connection to the Combahee River Raid
12 -- a historically significant event.

13 Design 8 shows Harriet Tubman in
14 silhouette on the path to freedom. The road leading
15 to her represents that path to freedom. Additional
16 inscriptions read, "Civil War", "Nurse", "Scout",
17 "Spy", and "Free".

18 Now we move on to the gold obverse
19 designs. HT-G-O-01, Design 01A, Design 2, 4, 5, and 6
20 portray Harriet Tubman in her years after the Civil
21 War. HT-G-O-01A is a preference of the Harriet Tubman
22 Home in which she appears approachable.

1 Design 4 is a preference of the
2 National Underground Railroad Freedom Center for the
3 look of determination, confidence, and defiance seen
4 in the portrait of Harriet Tubman. And Design 6 is
5 favored by the Harriet Tubman Home.

6 Moving on to the gold reverse designs,
7 HT-G-R-01 and 01A depict a two-handed gesture
8 symbolizing Harriet Tubman's efforts throughout her
9 life to help and care for people.

10 Emblematic of her life's work, Design 1
11 includes Harriet Tubman's final words, "I go to
12 prepare a place for you."

13 01A includes Harriet Tubman's seven
14 core values passed down from generation to generation.
15 Those are faith, freedom, family, community, self-
16 determination, social justice, and equality. Design
17 01A is a preference of the liaisons.

18 Design 2 depicts Harriet Tubman
19 standing with the Harriet Tubman Home for Aged and
20 Indigent Negroes in the background.

21 The home provided care for formerly
22 enslaved people. And Tubman lived there herself in

1 her later years. The additional inscription "Free" is
2 included.

3 Design 3 depicts a plaque with Harriet
4 Tubman's seven core values. The peak of the plaque
5 represents a roof that together with the key signify
6 shelter while the apples signify Tubman's work on her
7 Auburn, New York farm to sustain those who she cared
8 for.

9 The inscriptions read, "Values",
10 "Faith", "Freedom", "Family", "Community", "Self-
11 determination", "Social Justice", and "Equality".

12 Design 3 is favored by the Harriet
13 Tubman Home and is the secondary preference of the
14 National Underground Railroad Freedom Center for its
15 inclusion of the seven core values.

16 Designs 5 and 5A feature Harriet
17 Tubman's open hand in an offering of guidance and
18 help. Design 5 includes the additional inscription,
19 "Always the guiding hand to freedom, faith, and
20 family".

21 Design 05A includes the seven core
22 values and the additional inscriptions reading,

1 "Faith", "Freedom", "Family", "Community", "Self-
2 determination", "Social Justice", and "Equality".

3 Design 5 is a preference of the
4 National Underground Railroad Freedom Center. 5A is a
5 preference of the Harriet Tubman Home. The National
6 Underground Railroad Freedom Center favored Design 5
7 for the extended hand and the inscriptions.

8 And that concludes the designs and
9 design descriptions. I'd like to turn the matter back
10 over to Chairperson Brown.

11 DR. BROWN: Thank you so much. Really
12 appreciate that. To the committee, are there any
13 technical or legal questions from the committee about
14 this program or these designs? Okay. I'm sorry.
15 Dean?

16 DR. KOTLOWSKI: Roger, this Dean
17 Kotlowski. Roger, this is a question. Could you
18 clarify the last preference of the National
19 Underground Railroad Freedom Center? Is it 5 or 5A
20 that they prefer?

21 MR. VASQUEZ: Five is the National
22 Underground Railroad Freedom Center's preference. And

1 5A is the preference of the Harriet Tubman Home.

2 DR. KOTLOWSKI: Okay. Thank you.

3 MR. VASQUEZ: You're welcome.

4 DR. BROWN: Art?

5 MR. BERNSTEIN: This is Art Bernstein.

6 I have two questions -- one in general for today's
7 deliberations. The letter from the director
8 transmitting these -- this portfolio indicated that
9 the Commission on Fine Arts was meeting today. I
10 assume that's not correct?

11 DR. BROWN: It's not correct.

12 MR. BERNSTEIN: Have they met?

13 DR. BROWN: They're meeting on
14 Thursday.

15 MR. BERNSTEIN: Okay. So we don't know
16 their preferences. And my question, Roger, with
17 regard to the design that uses the phrase, "The Moses
18 of her people" -- I was wondering where that phrase
19 came from?

20 MR. VASQUEZ: This might be a better
21 question for my liaisons. However as I understand it,
22 it is the title of a book. And she was also referred

1 to as Moses during her time on the Underground
2 Railroad. Karen, do you want to expand on that?

3 MS. HILL: Of course, Roger. Sarah
4 Bradford wrote the first biography of Harriet Tubman.
5 And it was considered a biography because, as you well
6 know, Tubman could neither read nor write.

7 But she was described by those who she
8 aided in their quest as the Moses of her people. And
9 so the first -- both the first and the second editions
10 of Sarah Bradford's autobiographies had Harriet
11 Tubman, Moses of her people.

12 MR. BERNSTEIN: Thank you.

13 DR. BROWN: Donald?

14 MR. SCARINCI: Excellent job
15 presenting, Roger. The question I have is this is a
16 little unusual in the sense that we have three
17 separate liaisons. And they go -- they seem to have
18 selected to a large degree some different coins,
19 although -- coin designs.

20 You know, although you've given a clue
21 to how we can coalesce at least as to the reverse of
22 one because of the preference with the extended hand

1 and the preference with the plaque.

2 But have you, you know, have you -- I
3 assume you've attempted to reconcile with all three
4 liaisons and tried to get a consensus opinion from all
5 three as to each design. Were we unable to do that in
6 this case?

7 MR. VASQUEZ: Small correction. We
8 just have the two liaisons -- just the two liaisons.

9 MR. SCARINCI: Oh, two liaisons.

10 MR. VASQUEZ: And I think there's a
11 value in the multiple design preferences that were
12 named to help provide some context for what they might
13 have been looking for specifically in designs.

14 I think there was -- there were a
15 number of designs that were acceptable. And I think
16 that the discussion here today might also include
17 design preferences ultimately.

18 DR. BROWN: Peter?

19 DR. VAN ALFEN: I have two questions
20 actually -- one for Joe. This has to do with the
21 reverse. This is silver reverse 01, the preferred
22 reverse of both of our liaisons. If I'm reading this

1 correctly the figures in silhouette would be incused;
2 correct?

3 MR. MENNA: This is the --

4 DR. ALFEN: And so the hands then would
5 be slightly raised and then the background with the
6 stars would also be slightly raised as well too; is
7 that correct?

8 MR. MENNA: This is Joseph Menna. Yes;
9 I believe that that would be incused. And likely what
10 reads as an excerpt would also be polished as well.

11 DR. ALFEN: All right. The second
12 question I have is for our chair. This is a rather
13 large portfolio. And I'm wondering if we could
14 consider each of the coinages separately rather than
15 as a group as we go through.

16 DR. BROWN: Is there any other --
17 sounds like a motion?

18 DR. ALFEN: Yeah.

19 DR. BROWN: Is there a second?

20 DR. KOTLOWSKI: I second.

21 DR. BROWN: Is there any discussion on
22 the motion? Hearing none, all those in favor, aye?

1 MULTIPLE SPEAKERS: Aye.

2 DR. BROWN: Opposed, nay? Motion
3 carries. Do you want to begin a discussion on that?
4 Are there any other technical or legal questions from
5 the committee?

6 I do have one. I was wondering, Joe,
7 if you can share with the committee -- since on these
8 designs a number of the design elements are small and
9 others are large -- the question that I have is that
10 once the coins are actually minted are we going to be
11 able to really recognize well enough the smaller
12 design elements -- for example, the individuals
13 that -- in the boat in one of the designs?

14 I just want to make sure that we get a
15 sense. Because when we see the picture here that --
16 the fantastic work by the artist that you oversee --
17 it looks phenomenal. The question I have is whether
18 those small design elements are going to be adequately
19 reflected based on your experience?

20 MR. MENNA: This is Joseph Menna. One
21 small correction. I don't oversee the artist. That's
22 the Office of Design Management's job. I think the

1 only part of -- I'm not the committee.

2 But it's the gold that's most
3 problematic when it comes to scale. And I would -- I
4 think one of the portraits would read most strongly at
5 that scale. The reverses are all challenging. But
6 it's always challenging in gold.

7 I would also bring to the committee's
8 attention it would appear to be -- to favor obverse --
9 the extended hand. And they're essentially a flipped
10 drawing, which is not bad.

11 There's no failure on our part there.
12 The artist ought to do more images like that. But
13 just I would take note that it won't be recommended
14 unless you have the same over here to inscribe.
15 That's all. Thank you. Not that that's not obvious
16 to the committee.

17 DR. BROWN: Should the committee
18 members choose to exchange designs between different
19 metals here is that something that you would recommend
20 or you would in fact discourage?

21 So for example, committee chooses to in
22 fact have this design that's on the silver be placed

1 on the gold. Is that something that you feel is
2 reasonable, existential, possible, or something you
3 would not recommend?

4 MR. MENNA: This is Joseph Menna again.
5 That is something I would not recommend despite
6 expressing scale considerations with the gold.

7 It would be tough -- it would be even
8 more difficult to take something designed for a
9 palette of, say, silver and shrinking it down to a
10 gold. It would most likely become even further
11 illegible.

12 I do believe the gold portfolio meets
13 all of our requirements to be legible. We have
14 templates for the text and all that stuff. Just
15 saying there's a challenge -- there's always a
16 challenge. That's all.

17 I'm not saying any of the one -- any of
18 the candidates are not qualified to be in that
19 portfolio. It's just always a challenge.

20 And mixing and matching scales of these
21 commemoratives -- it's easier to go silver to clad.
22 But to take either clad or silver and go down to gold

1 -- that's where it gets problematic. That's what I
2 would say.

3 DR. BROWN: And let me just say, Joe,
4 that that's really helpful to the public because I'm
5 sure there are many people out there that wondered
6 whether that was possible. And your explanation helps
7 us to really drill into those questions.

8 MR. MENNA: Thank you.

9 DR. BROWN: Are there any other
10 technical or legal questions from the committee?
11 Based on the motion that was approved, may I suggest
12 that we consider in the order in which it was
13 presented by Roger? Is that reasonable? Okay.

14 So let us begin our consideration. I'd
15 like to remind members of the committee to please keep
16 your comments to five minutes or less and to identify
17 yourself for the record prior to speaking.

18 Additionally if any members have
19 questions or comments on any program we will consider
20 them at the end of this discussion to include if
21 necessary further feedback from our liaisons. So
22 let's begin with the silver. And let's begin with

1 none other than Dr. Harcourt Fuller.

2 DR. FULLER: Thank you, Dr. Chair.
3 Thank you to everyone. It's always great and it's
4 always a privilege to be able to opine on the
5 wonderful designs that we are presented with as
6 members of the CCAC.

7 I would like to extend a warm welcome
8 to the liaisons for this portfolio as well as to the
9 other liaisons who might be present for the other
10 portfolios.

11 Before I get into the design let me,
12 Dr. Chairman, take this opportunity to highlight how
13 important today is with respect to recognizing Harriet
14 Tubman, who will be on a coin.

15 Harriet Tubman will join many other
16 Black women, women of African descent across the world
17 and Africa and the Caribbean and even North America
18 who have been immortalized on coinage and also bank
19 notes. I shouldn't have said many but several; all
20 right?

21 If I may be permitted, I'd like to
22 mention a few women who have already been depicted on

1 coinage in different countries.

2 Nanny of the Maroons in Jamaica, Sanite
3 Blair and Catherine Lon on Haitian currency -- bank
4 notes in that sense, Viola Desmond in Canada on a bank
5 note, Nana Yaa Asantewaa on a bank note in Ghana.

6 So I think that it's very timely that
7 Tubman is finally taking her place in the world of
8 coinage, bank notes, money. So this is indeed a
9 wonderful day.

10 I also want to open up with a question
11 the liaisons. Can we go to 01, please? There are
12 times when, you know, when an artist wants to depict
13 something and the artist understands what he or she is
14 trying to say on the one hand.

15 And then on the other hand we have to
16 as a committee consider how the public might interpret
17 what the artist is trying to do.

18 So my question is would you explain
19 again for us what this gesture means about when
20 Harriet Tubman is holding her hand out kindly?

21 DR. BROWN: Karen?

22 MS. HILL: Okay. This is Karen Hill.

1 Harriet Tubman lived for 91 years with an open hand,
2 with an open heart to everyone. She only sought
3 freedom because freedom wasn't available to where she
4 was.

5 She had an open hand when she
6 established her infirmary on the property that she
7 owned where she provided free medical care to both
8 Whites and Blacks.

9 An open heart, an open hand. And
10 that's how she lived her life. She activated her
11 freedom. It wasn't something that -- it wasn't
12 static. It was consistent.

13 And it was virtual. And I saw it was
14 virtual because she was known around the world for
15 having an open heart.

16 In fact when Ms. Tubman was gravely ill
17 the New York Times characterized her -- and the New
18 York Times is, you know, a publication of record known
19 around the world. They carried her funeral.

20 She had an open hand. She activated
21 her freedom. And that's really important because if
22 she didn't activate it then she would have a closed

1 fist. And that's not the way she lived. She
2 encouraged others to do the same.

3 DR. FULLER: Thank you very much. I
4 know I'm limited on time. However if you would permit
5 me because we have many designs with this whole thing
6 -- and I'm going to ask for your forgiveness because I
7 have to be honest. I'm wondering if the public will
8 misinterpret her hand as her begging.

9 MS. HILL: I think that's --

10 DR. FULLER: Is that a fair question?

11 MS. HILL: I think that's a very fair
12 question. And truth, there were times she did have to
13 beg. She was near bankruptcy. She cared for other
14 people. She fed citizens of the small city of Auburn
15 fruits and vegetables.

16 She established nine cottages on the
17 property to make sure that the indigent former slave
18 was able to live in dignity and grace as they became
19 more senior and more infirmed.

20 As I said earlier, she established a
21 hospital for the cause of freedom. These are all
22 things she saw as the cause of freedom.

1 And I'll be very honest. I have asked
2 Mr. Vasquez what, you know, what do we -- what is the
3 narrative going to look like that will accompany the
4 coin so that then the purchaser will know exactly what
5 we're talking about. And I am very serious about how
6 important that is so that the message is clear.

7 MR. VASQUEZ: Thank you very much.

8 DR. FULLER: Yes. So I believe -- I
9 appreciate that explanation. And I will give that
10 consideration.

11 I did want to highlight, if I may, 08
12 as one of the designs that I like. I like the fact
13 that we see her leading people to freedom. She is
14 looking forward. She's very determined.

15 And so this will be given much
16 consideration. But in light of what you have
17 explained as well I will give the others
18 consideration. Thank you.

19 DR. BROWN: Thank you so much for both
20 your comments and questions. Turn now to Dr. Dean
21 Kotlowski.

22 DR. KOTLOWSKI: Thank you, Mr.

1 Chairman. I have a question for you. When we review
2 the designs are we doing simply the obverse or the
3 obverse and the reverse for the silver?

4 DR. BROWN: I'm going to recommend both
5 obverse --

6 DR. KOTLOWSKI: Okay.

7 DR. BROWN: -- and reverse.

8 DR. KOTLOWSKI: All right.

9 DR. BROWN: Oh, did you -- question?

10 DR. FULLER: Oh, if you wanted the
11 reverse let me just maybe go to the reverse. I'll
12 just mention too 01. I really like 01. I like the
13 silhouette.

14 And again I would have to be upfront
15 and say I'm not so enamored with the hands in front of
16 the silhouette. I really love the skyline and I love
17 the silhouette. I would love to hear what my
18 colleagues have to say.

19 I would also like to give some
20 consideration to 04. I really like the fact that she
21 is reaching down. In this case her hand is -- she's
22 pulling up. And of course there's the sun in the

1 background indicating a brighter future. And so I
2 will give high marks to that one as well. Thank you,
3 Chairman.

4 DR. BROWN: Thank you. And thank you,
5 Dean, for your question.

6 DR. KOTLOWSKI: Thank you, Mr.
7 Chairman. I'll continue with my comments then. It
8 seems so happy that Harriet Tubman is getting the
9 recognition in the coinage and elsewhere around the
10 country at this particular moment.

11 Just to speak to our two liaisons about
12 this -- I'll probably be looking a lot at both of you
13 as I make my comments here because I have a lot of
14 passion.

15 I love the coin design. You know, it's
16 the three phases of her life. And it's well-
17 conceived. It's very well put together. I think the
18 art is just wonderful. There are designs that I like
19 better than others.

20 Just a little bit of biography. I've
21 been to Auburn, New York. I'm from upstate New York.
22 And I lived on the Eastern Shore of Maryland. I teach

1 at Salisbury University.

2 So I must confess I -- it was a long
3 time ago that I was at Auburn. I saw the outside of
4 the Harriet Tubman house. It had limited hours so I
5 was unable to get in.

6 But the William Seward home is there.
7 And the relationship between Seward and Tubman is
8 very, very important.

9 So I'm from Buffalo, New York
10 originally as a lot of people here know. So you get
11 these kinds of connections.

12 And here on the Eastern Shore the state
13 of Maryland has opened up a Harriet Tubman Visitors
14 Center dedicated to the Underground Railroad and an
15 automobile tour that you can take to the sites,
16 including the, you know, the Bucktown Store where
17 there was this incident when she was seriously wounded
18 that affected her later life. So that's really very,
19 very important.

20 The state of Maryland has been doing --
21 and also as I was poking around on the internet there
22 was a Harriet Tubman Museum in New Jersey in Cape May.

1 So all of this is extraordinarily important.

2 And I also have been to the National
3 Underground Railroad Freedom Center in Cincinnati.
4 I'm a little bit of an adopted Midwesterner having
5 lived in Indiana.

6 But my field is mainly 20th-century US
7 presidents and civil rights policy. So I have these
8 kinds of connections.

9 And at my home university almost 20
10 years ago we did a teaching America history program.
11 We read Catherine Clinton's biography. And it
12 inspired Salisbury University to construct a -- and to
13 establish a statue of Harriet Tubman on campus.

14 So all of these are important ways in
15 which she is being recognized. Sorry for all of the
16 background and the throat clearing, Mr. Chairman.

17 I feel again -- looking at the designs,
18 just moving into them, I love the portraits. I love 4
19 and I actually love 5 as well. I think 4 gives you a
20 sense of youth and determination. And I really think
21 that that's terrific.

22 I like 5. It seems to be just a little

1 bit softer. But I see the determination there. And
2 like Dr. Fuller and like the liaison said, there was a
3 preference registered for Design No. 8.

4 And I want to focus most of my
5 attention, rather unusually, on the reverses. And I
6 want to talk about one design that hasn't been
7 mentioned that I felt was absolutely inspiring.

8 I think there are two designs that
9 stood out for me. One I would say was excellence.
10 And the other was brilliance. Brilliance in my
11 opinion. But I'm going to push the point.

12 I think No. 1 is excellent. I love
13 this design. I think that the hands work. I do see
14 what Dr. Fuller was saying. I think the
15 silhouettes -- I think the sky -- I think this is all
16 very effective. It comes together in terms of its
17 messaging.

18 It will be the silver dollar so it's
19 going to be the largest coin. So there's a lot of
20 leeway that we have in terms of what we want to
21 represent in terms of small figures.

22 Number 3 appealed to my emotions. And

1 the artistry here I think is just fantastic. I'm
2 looking at Joe Menna. Again I don't know if anybody
3 is going to feel the way I do about this design.

4 But I looked at this, Joe, and I
5 thought, "How did they do it? How do artists do this?
6 How do they come up with something like this?" And I
7 mean this as a rhetorical question and a compliment at
8 the same time.

9 You have the -- you have circularity.
10 You have harsh angles. You have a lot of negative
11 space. You have an appropriate amount of text. You
12 have the messaging of the Moses of her people.

13 But the figure of her is so small. And
14 that figure is so small but she looms so large here.
15 So what you've got here is something that is small and
16 large and looming.

17 I felt that it seems like she's on a
18 mountaintop of some sort. So it fits in with the idea
19 of Moses. It fits with the idea of Martin Luther
20 King, Jr. going to the mountaintop and this kind of
21 metaphor.

22 I looked at it. And I felt this one in

1 the way it was designed captured her bold defiance of
2 racism and slavery and oppression. She's standing
3 there. You almost get a sense of her having her arms
4 crossed and her head tilted slightly upward.

5 So there is that defiance. There's
6 that triumph. And there's also that sense of
7 precarity here. I mean, she could have at any point
8 have been seized and re-enslaved or worse.

9 And this design -- I think it gives
10 much to the eyes and leaves much to the imagination.
11 And it was one that left me for one enormously moved.
12 Thank you, Mr. Chairman.

13 DR. BROWN: Thank you so much. I
14 really appreciate your comments. You and Dr. Fuller
15 have set the stage for others to come behind you. I
16 would like to remind them we -- as much as possible if
17 we could stay within five minutes or less. Let's turn
18 now to Art.

19 MR. BERNSTEIN: This is Art Bernstein.
20 With regard to the silver dollar obverses I have two
21 favorites -- Obverse 4 and Obverse 7. Obverse 4 is a
22 preference of one of the liaisons.

1 To me it's a very traditional approach.
2 It clearly honors Harriet Tubman. And it demonstrates
3 her and refers to her leadership of the Underground
4 Railroad.

5 Obverse 7 hasn't been mentioned. And
6 this one really struck me. To me I saw parallels with
7 the walking liberty design on some of our earlier
8 coinage.

9 And I just thought this was a beautiful
10 design. And I really appreciate the hand reaching out
11 and the tie-in with the Reverse 7.

12 And now moving to the reverses I would
13 speak in favor of Reverse 7, which ties in with that
14 walking liberty obverse. And I also share with Dean
15 an appreciation for Reverse 4, the drama of Reverse 4.
16 Thank you.

17 DR. BROWN: Thank you so much. Let's
18 turn now to Mike Moran.

19 MR. MORAN: Thank you, Dr. Brown. You
20 interrupted my breakfast as usual. I am prepared
21 though. Let me ask you a little indulgence later on
22 in the meeting though.

1 For some reason my Zoom is eating up my
2 charge gradually. And at some point I'm going to have
3 to shut down and recharge. So if you lose me, you've
4 lost me. I'll come back when I have a charge.

5 Moving into the silver dollar, I like
6 the Obverse 1. I feel like it's a dignified portrait.
7 I think the hand referred the way it is is very
8 dignified.

9 I think I'm not troubled by anything
10 that you could assign to that hand reaching forward
11 because I think that the person that looks at that is
12 going to see it as an offer of help.

13 If we go to a couple of these that I
14 think try and do too much -- 2 is one of them that
15 does too much. There's just too much going on in that
16 image.

17 And I feel like although some of you
18 have liked No. 8 again I think it tries to do too
19 much. And it's going to be difficult even on a
20 palette of the silver dollar size to get all that out
21 there where you see it. The trees are a distraction
22 in the background. It's not going to work.

1 Four and five -- I like them. They're
2 very distinctive. But for a silver dollar when we
3 have other palettes that we're going to be looking at,
4 particularly the gold piece, I think that we need to
5 do with a silver dollar.

6 And therefore I go to 07 because I
7 think it tells a great story. I was taken by it. And
8 the symbolism in it is just outstanding.

9 Turning to the reverses, I like most of
10 the committee like No. 1 on the reverses. I just
11 think it's outstanding. It tells so much. And only a
12 silver dollar could do with that kind of diameter
13 to -- that the artists can deal with.

14 The problem I have with 04 is that if
15 you use it and you depict 07 on the obverse you can't
16 do that. It's too much. It's too similar.

17 Eight I like. But I'm bothered by the
18 fact that it's close to the innovation dollar. And I
19 just think we can come up with a different design. So
20 that's where I am on this, Dr. Brown.

21 But I do want to say one thing. I want
22 to thank the liaisons for breaking this down into

1 three coherent phases of her life so that we're not
2 struggling with these images. So often we do.

3 And it allows us to focus on the art as
4 a committee rather than worrying about the story that
5 the three coins are trying to tell. And I think
6 that's -- it's certainly made our job easier from this
7 point forward. Thank you.

8 DR. BROWN: Thank you so much. Let's
9 turn now to Dr. Peter van Alfen.

10 DR. VAN ALFEN: Thank you, Dr. Brown.
11 I just want to preface this by saying that I am quite
12 honored to be working on this portfolio. This is
13 really a wonderful opportunity to honor somebody who
14 is hugely important obviously in our national story.

15 And I would just also like to thank the
16 liaisons, Ms. Hill and Mr. Keown, for your comments
17 and your presence here today as well.

18 As Mike Moran pointed out, No. 1 -- it
19 is a rather dignified portrait -- portrayal of Harriet
20 Tubman. I'm also concerned about the interpretation
21 of the gesture.

22 And I am just from an artistic

1 standpoint that the extended hands might be somewhat
2 lost within that composition that's on the coin
3 itself. And it appeared a little muddled as it were.

4 And so while I like No. 1 quite a bit
5 my preference is more for No. 4 just because it's a
6 simpler design and very elegant portrayal of Harriet
7 Tubman as well.

8 For the reverse, No. 1 I find a -- just
9 a fantastic design. It really is evocative of the
10 risks and dangers of the Underground Railroad as well
11 as the human connection. I think it's just a
12 wonderful design. And I'm willing to support that
13 entirely. So thank you very much.

14 DR. BROWN: Thank you. Let's turn now
15 to Donald.

16 MR. SCARINCI: So for purposes of the
17 conversation it's always very important to look at the
18 size of the planchet; right? When we print out here
19 instead of using an iPad you can very clearly see the
20 size.

21 And this is very important, especially
22 for the new members, to be attentive to because I

1 think that really does make the difference between a
2 really great coin design and a not-so-great coin
3 design.

4 You know, I like the succession of
5 portraits where she, you know, where there's an aging
6 of her.

7 Very similar to what we did in the
8 presidential dollar series where every president was
9 depicted during -- except for Andrew Jackson because
10 of the Secretary's preference -- but every president
11 other than Jackson was depicted as he looked when he
12 was the president. And we deliberately chose to do
13 that. This series has that potential; right?

14 And so I think the accuracy of the
15 portraits that we're depicting on the three obverses
16 is really important.

17 So you know, so I do tend to like -- I
18 do like the extended hand. And I think it has a
19 symbolism that is very contemporary. And I think that
20 adds a dimension of meaning; right?

21 I am concerned though -- and also it
22 does work, I would think, because it's on the silver

1 dollar size planchet; right? This coin would not work
2 on -- you know, but I think it would work on the
3 silver dollar size. So we could go with this.

4 I am a little concerned about the
5 accuracy of the portrait when we compare it to Design
6 04. You know, and I guess if, you know, barring, you
7 know, if I'm the only one that has that concern that
8 the portrait isn't from the period then, you know,
9 then I could go with 1.

10 But 4 might make a better -- if we go
11 with portraits like 4 on the others 4 might be the
12 better, you know, more conformed series for the whole
13 -- well, for the side we're -- so as to the reverse --
14 and I'm watching my time so Dr. Brown doesn't take me
15 to task.

16 On the reverse -- on the silver reverse
17 do -- I mean, do we really have to have the stars on
18 No. 1? Can't we have the negative space? Because if
19 we have to have the star, you know, it's okay.

20 But I do like the silhouettes standing
21 on the clasped hands. I think that's a -- you know,
22 that's a very profound design. I would prefer it

1 without the stars unless people feel we need to have
2 the stars.

3 And I certainly prefer the art of No. 1
4 over the art of No 4. However having said that, No. 4
5 does work again only because it's on the silver dollar
6 sized coin.

7 So if there is a -- you know, if there
8 is a desire, you know, depending on how we look at the
9 other coins in the series -- because I think we need
10 to look at the whole series, right, before we really
11 settle in on something.

12 But if we -- or you just want us to
13 decide on one or the other -- but if we are going to
14 go with a more complex design it would be No. 4. This
15 would be an opportunity to do that.

16 The other coins, particularly the gold
17 coin -- we just talked about that -- you know, we're
18 not going to have that opportunity, you know, to -- it
19 would be cluttered. It would be way too small given
20 the planchet size.

21 So I think, you know, I think it's
22 really between -- I think it's really the preference,

1 you know, and it's really -- and I was thinking to the
2 communed preferences because I think that the
3 committee selections have been very good.

4 I think they -- I think your
5 collaboration, you know, and your -- if you were the,
6 you know, leader on this, you know, you did a good job
7 managing this.

8 And you know, but I think you've given
9 us some good recommendations. And I think in this
10 particular case, although I'm happy -- because I
11 remember saying this for our commemorative coin
12 program -- in this case I think they've given us
13 enough to work with on what their preferences are.

14 And so I was thinking my -- I'm
15 sticking with my comments to the liaisons' preferences
16 and just trying to come up with the best of them. So
17 thank you.

18 DR. BROWN: Thank you so much. Let's
19 turn now to Dennis.

20 MR. TUCKER: Thank you, Dr. Brown.
21 First of all I'd like to welcome Kellen Hoard and
22 Darla Jackson. I think you will enjoy your time on

1 the committee. And I look forward to your
2 participation.

3 And I want to reinforce Mike Moran's
4 kudos to our liaisons. By the way, Ms. Hill, I am
5 also an upstate New Yorker. So greetings. I was born
6 in Syracuse and grew up in Phoenix, New York about 30
7 miles north of Auburn.

8 When it comes to Harriet Tubman most
9 Americans are students of her life. And you, Ms. Hill
10 and Mr. Keown, you are teachers of her life, which
11 requires a much greater depth and breadth of nuanced
12 understanding.

13 So I appreciate the attention that
14 you've given on how to teach her life across this
15 group of coins. It's a very helpful foundation, as
16 Mike said, for this program and for the committee's
17 analysis of it.

18 And I will jump into my discussion of
19 the designs. I want to follow up on and thank Dr.
20 Kotlowski for his comments and analysis on Reverse 3.
21 This is a very remarkable design. There's so much
22 good about it. It's wonderful.

1 My one concern with it, as fantastic as
2 it is, is that it presents Harriet Tubman from a kind
3 of, quote, "It's lonely at the top", unquote,
4 perspective.

5 And I think the importance of her
6 contribution to humanity was her connection with
7 others. She saved other people. She helped other
8 people. And she did this throughout her life.

9 So my preference among -- well, I'll
10 just let that preface my discussion of the obverses.
11 My strong preference is for Obverse 8 because it shows
12 that interaction.

13 But this is not a static portrait of
14 Harriet Tubman. This is her in action doing what she
15 did, saving people through the Underground Railroad.
16 And I like the -- just the humanity of it, that human
17 connection.

18 We get some of that in Nos. Obverse 1
19 and Obverse 2, Obverse 7 perhaps. But in my mind to
20 my eye Obverse 8 is the strongest depiction of that
21 humanity.

22 And for the reverses, Reverse 1 is

1 just -- it's wonderful. This is a fantastic symbolic
2 and human depiction of her time saving people from the
3 Underground Railroad. I understand that this is a
4 shared preference of both liaisons.

5 By the way, I -- in my analysis I gave
6 the most attention because our liaisons had laid that
7 foundation or groundwork -- I gave most of my
8 attention to the designs that they preferred either
9 individually or jointly.

10 And I think Reverse 1 is perfect for
11 this coin. A combination of Obverse 8 and Reverse 1
12 gives us a very strong silver dollar.

13 To Mike Moran, I understand your
14 concern about designs trying to do too much on an inch
15 and a half diameter. But I think that this will work
16 on the silver dollar size. Thank you, Mr. Chair.

17 DR. BROWN: Thank you so much. Let's
18 hear now from John, John Saunders.

19 MR. SAUNDERS: Thank you. John
20 Saunders here. Thank you. First I'd like to make a
21 comment about the commemorative year. It struck me as
22 the theme -- the Underground Railroad and the Harriet

1 Tubman in particular -- that's really needed.

2 When I was about 11 or 12 years old I
3 read about the Underground Railroad. And I thought,
4 "What a fantastic thing that was for somebody to be
5 involved in."

6 Then I found out the church I went to
7 had some people involved in it. And also a school I
8 went to for one year had an one building from the
9 1840s. And they were involved in the Underground
10 Railroad.

11 I remember going down to school I think
12 and seeing in the basement part of the stone walls --
13 it was stone built. And it had been obviously knocked
14 out and put back up.

15 But you could just imagine that it was
16 a tunnel for the Underground Railroad. I think in
17 truth it was probably an old coal chute that was
18 filled in.

19 But you know, it -- the Underground
20 Railroad really struck my imagination when I learned
21 about it. And I think this is something that it --
22 the time has come to do this. It's past time. It

1 should have been done earlier.

2 But anyway, in terms of designs I
3 pointed this out before. We look at every -- all the
4 designs were -- in the design -- you know, in the most
5 consistent way to do it.

6 But the general public's just going to
7 pick it up and take a look at it real quick. And I
8 think we should verify what you see when you look at
9 it real quick.

10 I mean, like, Obverse 1 -- I had to
11 look at it closely to make sure that it was an
12 outstretched hand. I mean, it -- clearly it is.

13 But if you don't look at it closely it
14 could be her hands on her hips or something when you
15 first look at the coin. So I missed that part of the
16 design. I didn't miss it. But I think people might
17 miss it if they're not looking at it closely.

18 I really like Design 4. I like the
19 determination in her face. I mean, I just -- I think
20 that portrait does it. Someone else pointed out that
21 portraits on busts or portraits on coins is a little
22 bit boring. Maybe. But I still like it. I like it a

1 lot. I like the design.

2 I like 07 too. I thought it was just
3 artistically pretty as well as there you see the
4 outstretched hand -- no question whatsoever.

5 I think Mike's point that it probably
6 doesn't go well with the, you know, pairing of Reverse
7 4 because kind of similar in theme and design -- I
8 like it. A way I like that it was -- wasn't my
9 probably first choice but it looked just fine to me.

10 Going to reverse designs, I like 01
11 like everybody else does. It's just a great design.
12 Not much I can say about it beyond that. It's just
13 it's great. Looks good. Has good themes.

14 I also like 04 although not quite so
15 well as 01 in terms of the art and so forth. But the
16 way it shows people reaching for the other hand is
17 nice and symbolic. And those are my two strong
18 preferences in the reverse designs.

19 So I'm going to listen to what
20 everybody else -- as always, I change my mind a little
21 bit before these meetings are over listening to other
22 comments.

1 But I really like 1 and 4. And on the
2 obverse design I like 4, 7, and 8. But probably my
3 preference is 4 right now.

4 DR. BROWN: Thank you so much. Let's
5 turn now to Kellen.

6 MR. HOARD: Thank you. One of the
7 things that I find, especially when I talk to younger
8 people, but in general with the public is that they
9 tend to not only be quite interested but connect a lot
10 nowadays with people who are -- basically break the
11 status quo.

12 I think Harriet Tubman was somebody who
13 did that in multiple different ways and in multiple
14 valuable ways.

15 And I think part of the reason they
16 connect to people who break the status quo so much,
17 especially for younger people, is that I think in the
18 world today there's a lot of status quos being broken.

19 And so what happens is when that's
20 happening and when things are changing rapidly and
21 there's a need for change it's necessary to kind of
22 look to what common values are held, what common

1 values we can look to as we try to figure out the path
2 forward.

3 I think the Harriet Tubman coin does
4 that very well because she was someone who espoused so
5 many values that are relevant still today.

6 For me she was a very dynamic leader
7 who basically just, like, never stopped in her entire
8 life. She was not a woman who could sit down.

9 And so for me that's why in general I'm
10 a little bit less passionate about the kind of
11 traditional bust portraits.

12 I think that is -- I think she is a
13 much -- we could break the status quo in that vein and
14 not just have a traditional bust of her but actually
15 show her in the action that she was doing her whole
16 life, highlighting those values that she had.

17 And so the one -- one of the ones that
18 spoke to me was Obverse 1. I thought that's a good
19 place to start with that's not just one of those
20 traditional busts but which actually again shows her a
21 little bit in action, inviting the viewer in, inviting
22 them to come with her not only in freedom and liberty

1 but also in the values that she shared and kind of
2 beckoning in in that way. And I found that
3 compelling.

4 I also like Obverse 7. Obverse 7 I
5 thought -- Art kind of beat me to it -- but I thought
6 it really was reminiscent of the 1986 Statue of
7 Liberty commemorative and walk of liberty half-dollar
8 as well.

9 I think it -- again it shows the
10 outstretched hand quite clearly. And it seems to be
11 her kind of bringing us again toward the rising tide
12 of liberty in a way that I find actually quite
13 exciting as a viewer.

14 And it makes me want to go with her,
15 which I think is important because I think we're
16 trying to highlight and celebrate her continued
17 relevance today not only as a historical figure but as
18 a -- kind of a moral leader. That's important to
19 emphasize.

20 In terms of the reverses, pretty much
21 everything's already been said about it. But I like
22 1. And there's not much more I would say that hasn't

1 already been said except that I just really think it's
2 elegant as well.

3 And not just -- it's not just
4 symbolically beautiful and artistically beautiful. I
5 think it's just an elegant design.

6 I have more to say kind of about her
7 work today. But that's more relevant for the clad and
8 the gold pieces.

9 So in general in terms of the -- some
10 of the other reverses that people have mentioned I
11 agree that 2 and 8 are a little bit much for this
12 design and that the other ones are comparatively more
13 elegant.

14 And by that I mean the obverse. Sorry.
15 Two and eight I thought were a little bit busy on the
16 obverse side of things.

17 So I would go with kind of the more
18 clean and compelling designs that do beckon me forward
19 as a viewer.

20 And I think there's opportunity to show
21 her action on other pieces in ways that are a little
22 bit more compelling and clear than that one. So I

1 think that is -- yeah; that's it for me.

2 DR. BROWN: Thank you so much. Turn
3 now to Darla.

4 MS. JACKSON: Hello. This is Darla
5 Jackson. Thank you so much, Dr. Chair. Thank you to
6 the liaisons. This is my first time sitting on this
7 committee. And such a big project so I'm very excited
8 and also, you know, no pressure; right?

9 So I wanted to start off by saying what
10 you said about her having an open hand really
11 resonated not just with this first one but it was
12 something that kind of you picked up on throughout the
13 series.

14 And I think that that's a beautiful
15 thread to tie all of these things together as another
16 layer in addition to just her work in general.

17 And so the ones that I looked at
18 primarily -- I did enjoy the portraits. Four and five
19 I thought were fine.

20 However No. 1 of the obverse -- I did
21 think that this shows not so much action but the
22 beginnings of an action. Hand is outstretched. It's

1 an offering.

2 The one I do want to also mention
3 because I dismissed it immediately is No. 2. However
4 I feel like if the stars weren't there, which I do
5 think brings it to the more feeling of a storybook.
6 It feels too romanticized or illustrated.

7 But if you took the stars and the moon
8 away this is action. She has her hand outstretched.
9 She's ready to go.

10 The only other thing with this is the
11 portrait feels off, which would need to be a little
12 adjusted. But I did enjoy this one as well and did
13 want to mention it for that reason.

14 In terms of the reverse I think that
15 No. 1 answers or completes the story of No. 1 in the
16 obverse and No. 2 in the obverse. That outstretched
17 hand is then clasped. And the story is continued.
18 You see what's happening because of this.

19 And so I also like the idea of there
20 being a star in the words United States of America. I
21 feel like it's sort of a nod to someone adding an
22 important piece to the story of this country. So

1 those are my thoughts.

2 DR. BROWN: Thank you so much. As
3 Chair I've come to appreciate that there is beauty in
4 brevity. So given the comments by my colleagues, I'm
5 going to -- I've really come to appreciate and embrace
6 what they have to offer.

7 I'm going to do a little bit of a
8 departure only because I believe that since this will
9 likely be one of the coins that are more accessible to
10 the public to purchase -- so I'm mindful of that
11 accessibility because the lesson particularly of
12 education is how much our public can have access to
13 the information.

14 So to me that's the reason why this
15 planchet really is important to tell the story. As
16 much as it -- what I'm going to suggest is not
17 entirely embracing the recommendations of the
18 liaisons.

19 But I do want to make sure to put out
20 there that what we choose actually helps to tell the
21 story. And I agree with the liaison that the
22 narrative that goes with this is going to be so

1 important.

2 So to the extent to which the CCAC is
3 given an opportunity to weigh in on that narrative I
4 think it would be helpful as we can make sure to look
5 through the prism of those populations who are likely
6 to be able to access this based that this is the one
7 planchet besides the clad that's going to be
8 accessible -- more accessible to the public.

9 So in that respect I want to pay
10 attention to the designs that tell the story. And
11 quite frankly, that is the design where it's a
12 combination of the Obverse 7 and the reverse --
13 forgive me. I said about beauty in brevity -- Obverse
14 7 and Reverse 7.

15 To me that -- when you have these two
16 designs they're telling a story one chapter into the
17 other. If you choose any other designs it's going to
18 be important to be able to tell the story has a
19 connection between them.

20 As much as I like portraits, I think
21 the telling of the story, especially if we're going to
22 have the portraits on the other planchet -- it's

1 really important to tell the story because this is one
2 of those that may be accessible -- more accessible --
3 certainly compared to the gold to the public. Most of
4 them by the context.

5 MR. VASQUEZ: Dr. Brown, there is a few
6 things I'd like to note since they got some attention
7 during the discussion.

8 DR. BROWN: Who is --

9 MR. VASQUEZ: This is Roger Vasquez.
10 Again I'd like to note that for any of these portraits
11 once recommended designs are identified by committees
12 there will be a meeting to improve upon the likenesses
13 of Tubman. So I heard some of those comments today.

14 The Mint will again work closely with
15 the designer of the coin, the chief engraver, and the
16 liaisons to refine the portraits in order to best
17 represent her. It's very important of course for in
18 particular to the Harriet Tubman Home.

19 Also I'd like to note that in Design 1
20 there's a small detail -- Reverse Design 1. The
21 satchel on the figure in the far right will be
22 removed. But the pole will remain over the shoulder.

1 And finally there is a preference of
2 the Harriet Tubman Home for depictions of Tubman
3 without her head covered, which I think we'll likely
4 see more of that in later sections of this overall
5 portfolio.

6 However in Reverse 4 -- Silver Reverse
7 4 -- this depiction of her with the head covering is
8 acceptable on this design. So I just wanted to note
9 those things.

10 Also Reverse 7, which also got a lot of
11 attention -- the shoes on the figures in this design
12 will be edited to more appropriately fit the time
13 period. They look a little too modern. And the dress
14 on the central figure will be lengthened. And that is
15 it. Thank you.

16 DR. BROWN: Thank you so much. Are
17 there any other comments or motions from the members
18 at this time? Hearing none, Mike or Joe, do you have
19 any comments or suggestions that you think the
20 committee should consider?

21 MR. COSTELLO: I do not.

22 MR. MENNA: No, sir.

1 DR. BROWN: Are there any additional
2 comments or clarification by the --

3 MS. WARREN: Doctor --

4 DR. BROWN: Oh --

5 MS. WARREN: -- Brown, Dennis Tucker
6 has his hand up.

7 DR. BROWN: Okay. Dennis?

8 MR. TUCKER: Thank you, Dr. Brown. I
9 just wanted to recommend that instead of voting our
10 preferences for the silver dollar at this point we
11 wait until we've had discussion of the plan in full.
12 And because that -- those discussions might influence
13 our thoughts on the silver program.

14 DR. BROWN: Is there any concern among
15 the committee members?

16 DR. FULLER: My only concern is we, you
17 know, this is fresh in our minds. And if we wait
18 until we get to the third one we might -- it might get
19 lost. So we need to find a way to record our votes at
20 least temporarily or something before we move on to --

21 MR. TUCKER: I would recommend just
22 notetaking, you know, careful notetaking by each

1 member.

2 Personally I know that my thoughts on
3 the clad half-dollar are somewhat dependent on what we
4 -- what ends up being decided for the silver dollar.
5 Anyway that's my two cents.

6 DR. BROWN: Quick point of
7 clarification. This is just for members to discuss
8 with Darla and Kellen. We're now talking about
9 voting. This is actually a scoring mechanism that the
10 committee uses.

11 And so I -- please, whatever you
12 believe works appropriately. But this is a tool the
13 committee uses to rate every design on a scale of 0 to
14 3. And then based on how that scores out we can see
15 where the committee is at any one moment.

16 It is not itself definitive towards how
17 we vote or what the committee's recommendation is.
18 With that --

19 MR. WEINMAN: There's also, for the
20 information of the committee, there's an opportunity
21 for the committee to revisit each program once
22 we've -- you know, so I think with the notetaking that

1 Dennis has suggested that we should be able to
2 accomplish the compromise of going forth with this one
3 and still be able to review it if we think that review
4 is warranted. Does that make sense?

5 DR. BROWN: John?

6 MR. SAUNDERS: John Saunders. One
7 thing that I think -- it might be more precise doing
8 what's fresh in our mind. I'd like to see what we
9 decide for the silver dollar to see which I pick for
10 the half-dollar.

11 I mean, there's something to be said
12 about making one decision followed by other decisions.
13 I think we have to rate everything at the same time
14 and pick the designs that are similar for the half-
15 dollar and dollar. So I kind of like voting on this
16 one or scoring this one -- not voting on it -- first
17 better.

18 Though I do take Dennis's point as
19 well, everything's connected to everything. Your
20 choices here are connected to your choices of the
21 half-dollar, which are connected to your choice of the
22 gold.

1 DR. BROWN: A few more comments before
2 we move the agenda. Dean?

3 DR. KOTLOWSKI: This is Dean Kotlowski.
4 I agree with, you know, Harcourt and John. I think
5 this is a design portfolio that's particularly rich
6 and stimulating. And Dennis, with all due respect, I
7 don't think your notetaking is going to do it for me.

8 I think making the decision or making
9 an initial decision -- doing not a vote but not a
10 score will give us a feel for where we are at this
11 particular moment. And Dr. Brown, and Mr. Chairman,
12 as you said, we can always revisit it.

13 DR. BROWN: Any other comments?
14 Hearing none, let me turn to the liaisons. Because I
15 think this is really important now that you've heard
16 the discussion if you have any additional comments,
17 suggestions based on what you've heard.

18 MS. HILL: I do. This is Karen Hill.
19 I just think that the committee has to keep in mind
20 that there were very -- there were virtually no images
21 of Tubman as a younger woman.

22 I was involved in the authentication of

1 that one portrait that she sat for at Powelson's
2 Studio on Genesee Street in Auburn. And that was the
3 one and only actual portrait of Tubman.

4 And there was a reason for that. She
5 did not want anybody to know -- be able to recognize
6 her. For a while in her years as a young woman they
7 didn't know if she was a male or a female. And that
8 worked in her -- to her advantage.

9 So I think that you have sort of a dual
10 obligation of putting an image forth to reach, you
11 know, beyond traditional collectors, beyond young
12 people. But certainly young people are important.

13 But an image that will be a forever
14 image for them of Tubman. So that's an awesome
15 responsibility.

16 Because my goal is to make sure that
17 all three coins are widely known not just throughout
18 the United States but throughout the world. And I
19 hope to make a celebration to the rest of the world.

20 They have the day of the worker. I see
21 huge placards for Harriet Tubman. There is an
22 appreciation for her far beyond the United States.

1 And so this first image of Tubman as a young woman is
2 really important.

3 And I was a chief proponent for her
4 hair being shown in its natural state. The artists
5 have just taken enormous liberty with covering, with
6 the scarf, aging her inappropriately. So really do
7 look at that as you, you know, make your decisions.

8 MR. KEOWN: This is Woody Keown. My
9 perspective, there were three things I wanted to
10 comment on, number one in terms of the concept of her
11 reflecting her stubbornness, a dynamic leader, and
12 showing action.

13 The Underground Railroad network was an
14 action-oriented, unified, diverse, multicultural, and
15 multiethnic network that really did phenomenal things.
16 It broke the law.

17 It took a lot of courageous people to
18 really make it work the way it worked to get people to
19 freedom. So I think that the action-oriented piece --
20 I think all about that is very good.

21 I think the other part for me is there
22 was a comment -- comments about the hand. And as I

1 understood Ms. Tubman and from what I've read and
2 learned and so forth is that she's always reaching out
3 trying to help somebody.

4 So that is really kind of servant
5 leadership. You speak about leadership and so forth.
6 So it's always just throughout her life was reaching
7 out, helping somebody through all bases of life and so
8 forth.

9 So, you know, that gesture or hand
10 gesture that as I saw it and interpreted it and so
11 forth -- and it needs to be shared. And we covered
12 this in the documentation is basically always reaching
13 out and helping someone. And that job was never
14 finished with her.

15 The other point was around the -- we
16 were trying to make something out of -- struggling
17 with how do you -- we struggle today with trying to --
18 how do you connect the past with the present.

19 Well, we find there's so many people
20 who don't understand the past yet well enough. And so
21 some of the more contemporary-looking designs and so
22 forth -- the one that had free -- I didn't

1 particularly like that one. There were a lot of
2 things -- I liked the contemporary nature of it.

3 But that concept of being free centered
4 on the top and having her isolated didn't really work
5 for me from what I know in terms of how the
6 underground network -- Underground Railroad worked.

7 And also the concept of free -- it that
8 tone and sense of finality. I don't think that she
9 would see that she was free until all were free. So
10 those are just some comments I wanted to share with
11 you.

12 DR. BROWN: Thank you so much. We
13 really appreciate it. Are there any further
14 discussion? Hearing none, the committee will now
15 score the obverse and reverse at this time of the
16 silver.

17 Each of you should have at your seat
18 either a scoresheet, a hard copy, or those that are
19 participating virtually received that electronically.

20 When you are done, please email them --
21 those of you with electronics. And those of us here
22 will hand our scoresheets directly to Greg Weinman,

1 who will then score the result and present the
2 results. We will take a ten-minute break for scoring
3 and tally.

4 (Off the record.)

5 MS. WARREN: Okay. It's 10:01. We're
6 coming back on. Dr. Brown?

7 DR. BROWN: We are back. I recognize
8 Greg Weinman, counsel to the CCAC, to present the
9 results from the scoring sheets.

10 MR. WEINMAN: This is a score out of
11 30. Although there are 11 members who began the
12 meeting, one has temporarily departed the meeting. So
13 ten scored, which means the top -- this is a score out
14 of 30.

15 For the silver obverse, 1 received 21
16 points. Which is actually the high score but
17 barely -- Obverse 2 received 7 points. Obverse 4
18 received 13 points. Obverse 5 received 8.

19 Obverse 7 received, you know, 20
20 points. So just one point less. And Obverse 8
21 received 13. So once again the high was Obverse 1
22 with 21, followed very closely by Obverse 7 with 20.

1 For the reverses, Reverse 1 is the high
2 vote -- high scorer with 25 points out of this
3 possible 30. Reverse 2 received 3. Reverse 3
4 received 7. Reverse 4 received 11. Reverse 7
5 received 11. And Reverse 8 received 4. With that,
6 Mr. Scarinci has come back.

7 MR. SCARINCI: And I would add my
8 support to the two selected ones.

9 MR. WEINMAN: Excellent.

10 MR. SCARINCI: That's what I would have
11 voted. I apologize for taking a call.

12 MR. WEINMAN: All good.

13 MS. WARREN: Dr. Brown, we have a hand
14 raised with Dennis Tucker.

15 DR. BROWN: Dennis?

16 MR. TUCKER: Thank you, Dr. Brown. I
17 would like to recommend that it would be premature to
18 make a formal recommendation at this point so we just
19 use the scoring as an information point of data and
20 continue on with the clad half-dollar.

21 DR. BROWN: Any objection to that
22 direction?

1 UNIDENTIFIED SPEAKER 1: None.

2 DR. BROWN: Any other questions?

3 DR. FULLER: Just a quick -- can we
4 just see the sides that have been -- that have
5 received the most --

6 DR. BROWN: Obverse 1 and Obverse 7?

7 DR. FULLER: Yes. Can we just see it
8 on the screen, please? Thank you.

9 MS. WARREN: Pam -- okay. Good. You
10 heard.

11 DR. FULLER: Thank you.

12 DR. BROWN: Can we do that for the
13 reverse as well?

14 DR. FULLER: Reverse. For the benefit
15 of the liaisons mainly.

16 DR. BROWN: Reverse 1. Okay. Thank
17 you. Are there any motions? Hearing none, the
18 discussion on this will be temporarily concluded until
19 we review the others.

20 Then I would like to then suggest that
21 we take -- now go to the discussion of the clad
22 obverse and reverse. And let us begin this time with

1 Dean.

2 DR. KOTLOWSKI: Thank you, Mr.
3 Chairman. This is Dean Kotlowski. And I see a lot of
4 designs here that are excellent. I'm very much
5 aligned with the liaisons on what they are -- what
6 they have identified. I think we have some very good
7 portraits here in 1 and 2.

8 I believe that if we do ultimately go
9 with the silver -- the top vote-getter for the silver
10 dollar -- it's a little bit more of a full-length
11 image with the hand extended -- I'd become persuaded
12 that that's a good image, something that would maybe
13 zero in a little bit more on Harriet Tubman. So 1 and
14 2 would be fine.

15 But probably my favorite design is 4.
16 And this is a preference -- correct me if I'm wrong --
17 of both liaisons. And what I liked here is you do get
18 a portrait of Harriet Tubman.

19 And you know, the military significance
20 of her work in the Civil War is highlighted in a way
21 that I think is thoroughly appropriate.

22 And it has good balance. It's still a

1 sizeable coin as a half-dollar. And I think the
2 detail would work. I would be interested to know if
3 other members of the committee feel that way.

4 And if we move on to the reverse
5 I've -- I kind of struggled with this. You might
6 think that I'm going to veer toward No. 8.

7 And I still think, you know, there's so
8 much being represented here -- the representing of an
9 individual act of courage is not a bad thing at all
10 because we'll have so many different varieties.

11 And you know, I should let this go a
12 little bit. But when she's looking out it's like
13 she's looking out the next mountaintop. So nothing is
14 ever finished here.

15 But I'm not really pushing that because
16 I think Civil War, nurse, scout spy -- it doesn't have
17 the same resonance in this context as Moses of her
18 people.

19 I noticed that the Harriet Tubman Home
20 liked No. 3. And I do kind of like some of the
21 contemporary designs. I think that we can have a
22 variety here. It's one of the advantages of this

1 portfolio and this program in this set of three coins.

2 And I think this is again another
3 strong image. You see the chains, you know, broken.
4 That can be breaking the chains through the
5 Underground Railroad or of course emancipation in the
6 Civil War.

7 You know, now that I look at it it
8 reminds me of the stamp of the Emancipation
9 Proclamation that was issued in 1963, which had chains
10 on it like that. So I like that.

11 I think, you know, 7 is also very
12 attractive. And I think No. 1 is maybe too technical
13 and too geographical in terms of the military.

14 But there are a number of, again,
15 excellent designs here. I'll be listening to what my
16 colleagues say in making a decision. Thank you very
17 much.

18 DR. BROWN: Thank you so much.
19 Colleagues, if we can limit our comments to three
20 minutes or less if possible. There can be exceptions.
21 But if we can that would be great. Let's turn now to
22 Donald.

1 MR. SCARINCI: Thank you. Dean, you
2 know, you gave it -- as you pointed this out, I mean,
3 I have a -- I think you came up with a brilliant idea.
4 If we're going to go with 1, right -- because we have
5 to try to look at this as a whole series.

6 If we got to go with the 1, what if we
7 went with 4, Obverse 4, of the clad except let's get
8 rid of the stuff -- let's get rid of all the other
9 stuff and make it -- let's get rid of all the stuff to
10 the left and make it a clean, you know, a clean
11 surface, clean fields with that so it looks like it
12 goes with 1.

13 And you know, I'm kind of liking that.
14 And then we can use the full head-on portrait for the
15 small gold one. And so we get our small -- we get
16 our, you know, we use the small portrait for the full
17 head-on portrait.

18 And for the reverse -- because I'm
19 keeping to my three minutes -- it's hard for me to do.
20 And for the reverse, I mean, I just love Reverse 3.
21 And fortunately that's one of the preferences.

22 So but I think Reverse 3 is a no-

1 brainer in the piece. So I would be very passionate
2 about that one. As a coin I think we've not done
3 that. I don't recall ever doing something like that.

4 And I just think that's a really
5 impactful design, especially for the clad. It does
6 everything you need it to do. So I like 3 as the
7 reverse.

8 And we could make a motion. If people
9 like the concept of using 4 we can follow it up with a
10 motion to get rid of all the other stuff so that we
11 have clean fields.

12 DR. BROWN: Thank you so much. Really
13 appreciate that. Now let's turn to Art.

14 MR. BERNSTEIN: This is Art Bernstein.
15 Reminder that this coin is meant to celebrate Harriet
16 Tubman's role in the Civil War. And for that reason I
17 gravitated towards Obverse 4.

18 And with all due respect to Donald, all
19 that other stuff I think is important because I think
20 it demonstrates -- it speaks Civil War. That ironclad
21 warship to me says Civil War. So I would -- I'd be in
22 favor of Obverse 4.

1 For the reverses I liked Reverse 5 for
2 the same reasons I liked the Moses design on the
3 silver dollar.

4 And sorry. I think I might have the
5 wrong number. The reverse that had the peak. Okay.
6 It was, oh, Reverse 3. Sorry. I misspoke. Reverse
7 3, which had --

8 DR. KOTLOWSKI: Isn't that 8? Oh, no,
9 no. Sorry.

10 MR. BERNSTEIN: I'm up here at Reverse
11 3. And I also like Reverse 8.

12 DR. BROWN: Thank you so much. Let's
13 now turn to Mike Moran. I'm sure you've finished
14 breakfast by now.

15 MR. MORAN: Yes; I finished breakfast a
16 long time ago.

17 DR. BROWN: Okay.

18 MR. MORAN: Thank you, Dr. Brown. I'll
19 make it quick. People haven't talked about the one
20 obverse -- let me get my notes up here -- that I
21 really like on the clad. And that is No. 5.

22 It tells a truly -- story of nursing

1 using the medicinal qualities of plants. I think it's
2 a good image of her. I think when you pair it with
3 No. 7 on the reverse you get the full story of what
4 she did during the Civil War.

5 And to me you get the military aspect
6 as well as being the scout and the spy. But the
7 nursing function is the one that I really place some
8 value on. And that comes through on No. 5. Those are
9 the two I'm going to vote for -- 5 and 7. Thank you.

10 DR. BROWN: Thank you so much. Let's
11 turn to Peter.

12 DR. VAN ALFEN: Thank you, Dr. Brown.
13 I have to say this section of the portfolio was a
14 little difficult for me because I do find there to be
15 a number of compelling designs within this section.

16 The problem that I'm having is that
17 with the narrative arc that we're working with through
18 the Civil War period with the clad particularly is
19 trying to find the designs that are both really
20 attractive and appealing but at the same time engage
21 with that narrative arc.

22 I have to agree with Mike that 5 and 7

1 as designs for the obverse and reverse really are
2 quite attractive and do -- I think say a lot about
3 that arc.

4 But the liaisons' preferences of
5 Obverse 4 and -- I think it's, if I remember right, 5
6 as a reverse -- I think make that Civil War component
7 a little bit more obvious than, say, 5 and 7 would.

8 The one concern that I have about
9 Obverse 4 -- I was doing a little bit of research on
10 the Combahee River raids.

11 And my understanding, at least the
12 contemporary illustrations that I've found, the
13 gunboats used were probably little sidewheel steamers.

14 I'm not sure what vessel is depicted.
15 The ironclad vessel in the background there, which is
16 one of the three vessels involved -- I don't know if
17 that's been -- I'm sorry?

18 MR. SAUNDERS: I think it's the
19 Monitor.

20 DR. VAN ALFEN: Right. But that would
21 not be -- in fact that's not a Monitor-type vessel
22 anyway.

1 But my only concern would be just --
2 you know, I'm sure the Office of Design Management
3 always, you know, does do their homework. I just
4 would want more clarification on which vessel that's
5 supposed to represent in that case.

6 But overall I'm happy to support 5 or 4
7 Obverse and 5 Reverse for this. Although again I will
8 be giving points to 5 Obverse and I think it's 7
9 Reverse as well. So thank you.

10 DR. BROWN: Thank you so much. Let's
11 turn now to Harcourt.

12 DR. FULLER: Thank you, Dr. Chairman.
13 I'll be giving points to Obverses 4 and 5. I really
14 like 4 because I think that it -- you know, I think
15 there's a level of -- she's saying, you know, "I made
16 a contribution" you know, with the folded hands. You
17 know, "I did that." It's very bold. It's very brave.

18 I like 5. I do have a little bit of a
19 concern about whether or not those leaves look like a
20 headdress -- a Native American headdress.

21 But I think it is significant that it's
22 showing traditional medicine. And that kind of ties

1 her in with another woman that I mentioned who was on
2 a currency. And that's Nanny of the Maroons in
3 Jamaica, who also used traditional medicine.

4 On the reverse I actually like 1.
5 There's something about that map. You know, geography
6 is always great. And I do not think we have a map in
7 any of these -- the three, you know, files here. But
8 I also like 5 as well because it does show the tents
9 used in the Civil War. Thank you.

10 DR. BROWN: Thank you so much. Let's
11 turn now to Kellen.

12 MR. HOARD: Yeah. I had the same kind
13 of ideas in mind as previously in terms of, again, her
14 continuing work through that life in an action-
15 oriented way.

16 I was drawn to Obverse 4. And then of
17 course checking in with whether in fact that boat is
18 accurate. But in general I like 4.

19 Again with all due respect to Donald, I
20 would actually keep the background because I think
21 that really drives home exactly what it was.

22 Also I'll say as a student with, like,

1 a limited budget -- it's coins like these that I would
2 be purchasing more than anything else.

3 And I would -- I'm glad in some ways
4 that we're covering her Civil War work on these pieces
5 because I was taught a lot about Underground Railroad,
6 not so much about her work afterwards.

7 So I think that's going to be
8 accessible. And it's important that we emphasize this
9 is the Civil War oriented one so there are those
10 lessons there.

11 For the reverse I like 5, which I know
12 has been brought up before. I would change one thing
13 though, which is I would actually remove the words
14 "Civil War" at the top and just have "Nurse", "Scout",
15 "Spy".

16 The reason being that "Nurse", "Scout",
17 "Spy" is what she did. She did not do Civil War.
18 That was not her job. And I think from a lot of other
19 context in general we know she probably wasn't in the
20 Vietnam War or World War II.

21 And actually that ends up just kind of
22 filling more words that are -- that don't fit in with

1 the rest, that is kind of like a bookend on one end.

2 It doesn't make sense to me.

3 I'd prefer it -- I think it'd be
4 clearer just to say, "Nurse", "Scout", "Spy" and then
5 along the bottom that she was the raid leader as well.
6 The Civil War I don't think is necessary there.

7 And her work continues to this day.
8 Her work as a nurse, as a scout, as a spy has had
9 consequences -- positive consequences -- through this
10 day.

11 And so I don't think we need to specify
12 that it would necessarily limit it just to here's her
13 work specifically from the Civil War. So I like that
14 reverse. And I would keep that one there.

15 The one I didn't like, which I marked
16 down I guess -- I just said 3. I don't know if it's
17 the obverse or reverse. Let me see here. It is the
18 reverse I think. Sorry, the obverse. Obverse 3.

19 I just wasn't a huge fan of that one.
20 And I just wanted to avoid that if we could. Yeah.
21 And also Reverse 3 as well. I didn't like either of
22 the 3s.

1 Reverse 3 I thought didn't tie as well
2 as it could into the Civil War aspect. It just wasn't
3 necessarily as compelling of a design.

4 So I would probably not give that one
5 points to the same extent as I would, again, Obverse 4
6 and Reverse 5 minus the Civil War.

7 DR. BROWN: Thank you very much. Let's
8 turn to Dennis.

9 MR. TUCKER: Thank you, Mr. Chair. Our
10 liaisons' preferences or -- and favored designs were
11 for the obverse 1, 2, 4, and 7. I think of those
12 four, 4 and 7 are the most descriptive in their visual
13 detail.

14 They tell us more about the Civil War,
15 which is the theme of this particular coin, and her
16 involvement in the Civil War what with the flag and
17 the aspects of the uniform, the ships, and such.

18 Of the two Obverse 7 is actually very
19 similar in basic design to the obverse that I
20 preferred for the silver dollar. So I think that's a
21 strong portrait. It's descriptive. It's more active
22 with the outstretched hand.

1 However I think that Obverse 4 also has
2 its strengths. So 4 or 7 -- those are both good
3 candidates for me.

4 For the reverse the favored and
5 preferred designs were 3 and 5. I like Reverse 3.
6 It's innovative in its use of symbolism and the format
7 that the design will take on the surface of the coin.

8 I remember Mr. Keown's remarks about
9 Harriet Tubman not considering herself free unless all
10 were free. I did keep that in mind as I reconsidered
11 these designs.

12 But I think on that aspect of this
13 design is -- I think that's fine with this design
14 because we can be talking about the Emancipation
15 Proclamation, which of course freed the slaves during
16 the war.

17 And in her -- on the silver dollar
18 we're talking about Underground Railroad, a period
19 where not everybody was freed so -- but I think that
20 that's reconciled with Design Reverse 3.

21 Reverse 5 is, you know, it uses
22 narrative text to tell the story. And often that's

1 helpful for viewers. So I think either 3 or 5 would
2 be fine.

3 Five spells it out quite literally. So
4 that might be a preference. But 3 is innovative. So
5 those are my thoughts. Thank you, Dr. Brown.

6 DR. BROWN: Thank you so much. Let's
7 turn to Darla.

8 MS. JACKSON: Hello; this is Darla
9 Jackson. So for the obverse I was looking first at
10 No. 4. I think that this is something that does help
11 tell that story that we're looking to tell.

12 There were things about it. I feel
13 like her expression is a little odd. But maybe that's
14 something that could get resolved.

15 I want to pay attention to also Obverse
16 5 because I did think that this was a really beautiful
17 piece. I think it speaks to what she's done a little
18 bit differently -- taking, you know, native plants and
19 turning them into something that's really helpful.

20 I also think that that speaks to her
21 ability to do so much with so little. And so I did
22 want to pay specific attention to that one.

1 Obverse 7 I thought was really
2 beautiful as well. But because we chose it for now
3 for the first coin I am not thinking about this one as
4 heavily.

5 And I also did want to note with this
6 one how her name is bisected by the flag feels very
7 odd to me. So I did just want to point that out in
8 case anybody's leaning in that direction.

9 For the reverse, No. 1 I thought was a
10 really potentially nice idea. But unfortunately the
11 hand feels unremarkable in comparison the drawing of
12 the map, which I do find quite interesting. So while
13 I like it, I think the hand could be more interesting.

14 And I do also really enjoy No. 3.
15 However I worry about the pairing with the obverse.
16 So that would be my only concern there. I love this
17 design. I think it's very strong. However how does
18 it pair? And that is it for me.

19 DR. BROWN: Thank you so much. Turn to
20 John Saunders.

21 MR. SAUNDERS: Hi. John Saunders here.
22 First off, Darla was mentioning carrying something

1 from 1, which was the silver dollar, over to the half-
2 dollar.

3 I haven't given up on Design 07 for the
4 obverse. It was one point behind. But I haven't
5 given up on it. I think if we're talking pairing,
6 pairing that silver dollar with the 07 half-dollar
7 might be a good combination or a good compromise.

8 In terms of the obverse designs though
9 I like 4 and I like 7. I think I like 7 a little bit
10 better. But I like them both.

11 I do think if we go with 4 -- I like
12 having an ironclad in there because it -- the ironclad
13 kind of says Civil War to me even if it wasn't used in
14 this particular raid or this event.

15 The other boat could be from any war
16 any time. But an ironclad says Civil War to me so I
17 like that aspect of the design.

18 In terms of the reverse I'm kind of
19 with everybody else. I like 03 a lot. And I guess my
20 second choice would be 07. And I like the negative
21 design there. I just like the -- I like the design of
22 07.

1 On 03 I'm not sure I'd like this better
2 but I just had to think about maybe we need a little
3 bit of light between the one side of free and the
4 black background.

5 Kind of like we have some white on the
6 chain there. It would be a lot more readable quickly.
7 So just something to think about. But I do like 03.

8 DR. BROWN: Thank you so much. And for
9 the public -- and the committee members already know
10 -- part of my prism is that of a veteran, this time
11 the Army.

12 So to me anything that continues to
13 tell the military story is important. And I really
14 recommend that we don't leave it to symbolism but that
15 we leave it to actually -- what actually it states.

16 So with all due respect, Kellen, I
17 appreciate the point you raised about Civil War. I
18 would suggest we keep it in because that war was
19 particularly powerful on this nation's history.

20 This design of the reverse -- it had to
21 do with traditional medicine, again one of my biases.
22 I'm a physician. So as a physician, as much as I did

1 not typically embrace traditional medicine I do
2 understand now that -- how important it is.

3 And telling that -- about that portion
4 of our history -- that's where that began -- is really
5 so important. So to me Obverse 4 and 5 as well as
6 Reverse 5 are the ones that I would probably lean
7 towards.

8 Now our liaisons, having heard the
9 conversation of our colleagues, do you have any
10 additional comments? I'm sorry. Please.

11 DR. KOTLOWSKI: Mr. Chairman, this is
12 Dean Kotlowski. I took a lot of time in discussing.
13 I just want to share something I mentioned. What I am
14 holding up, for the record, this is the 1963
15 centennial stamp for the Emancipation Proclamation
16 issued by the US Postal Service.

17 DR. BROWN: Okay.

18 MR. HOARD: I had a question for the
19 liaisons if I could?

20 DR. BROWN: Please do.

21 MR. HOARD: Which was around Obverse 7,
22 which was not one of my favorite designs. But I had a

1 question about it, which is given that she fought for
2 the Union, she fought for freedom, at the same time
3 the United States is the country that put her in
4 chains in the first place.

5 Was she a flag waving kind of person, a
6 person who would hoist a flag over her shoulder as a
7 proud carrier of that?

8 UNIDENTIFIED SPEAKER 2: That's a good
9 question.

10 MR. KEOWN: I don't know that you would
11 characterize her as a flag-waving person in the
12 concept we would talk about it today.

13 But I think she was all about country.
14 She was all about freedom and living up to the ideals
15 that were laid out in the Constitution and so forth.

16 So in that sense in terms of being a --
17 in terms of being someone who's loyal to the country,
18 to the Constitution, and so on and so forth, I think
19 that she was very much in that mode.

20 MS. HILL: Well, she was very much a
21 patriot. That was high up on her list of -- she felt
22 as a free American that became available to her.

1 That's why she joined the women's
2 suffrage movement ten years after it began and became
3 a leader for women's suffrage even though she knew it
4 would not include her and women like her when women
5 got the right to vote.

6 And she married a fellow patriot,
7 Nelson Davis, who came home sickly from the Civil War.
8 And she cared for Union soldiers when they came home.
9 So her patriotism -- and she was a bit of flag waver
10 but not satisfied with what that flag represented;
11 okay?

12 Yes; she waved the flag -- proud to
13 have served. But she knew that America was better
14 than what she had experienced. And she believed in
15 the promise of America. So in that respect --

16 DR. BROWN: All right. Thank you.

17 MR. MENNA: Dr. Brown, can I --

18 DR. BROWN: Please. Joe?

19 MR. MENNA: This is Joe Menna. Just as
20 a -- not to sound pedantic or sound like I'm trying to
21 educate you, but images can be realistic and
22 allegorical at the same time metaphorical.

1 DR. BROWN: Sure.

2 MR. MENNA: It doesn't mean that she
3 was necessarily literally holding a flag but
4 symbolically representing what the stakeholders just
5 said.

6 DR. BROWN: Sure.

7 MR. MENNA: Artistically speaking only.
8 I'm not trying to sway your vote or score.

9 MR. VASQUEZ: Dr. Brown?

10 DR. BROWN: Go ahead, please.

11 MR. VASQUEZ: I have something to note.
12 In Design 7 if this is to be recommended the face and
13 hair in this portrait would be made more like Silver
14 Obverse 1. Same artist. This depiction of her was
15 less desirable. But Pam, if you could show Silver
16 Obverse 1.

17 We would show this likeness and of
18 course with the improvements that we would get from
19 working with the designer, the chief engraver, and the
20 liaisons.

21 But I just wanted to highlight that
22 this would be the face. Everything from the neck up

1 would be what we would use on Clad Obverse 7.

2 DR. BROWN: Important.

3 DR. FULLER: Yes. Thank you, Dr.

4 Brown. This is Harcourt Fuller. I do want to agree
5 with you, Dr. Brown, in response to Kellen's comments
6 as well.

7 I do think sometimes there are times
8 when you don't want to be literal and there are times
9 when you want to be literal. I'm in favor of keeping
10 the word "Civil War" because in that sense it's
11 basically saying she was a Civil War nurse, a Civil
12 War spy.

13 And I think sometimes the things that
14 we think people should know -- that obviously it's not
15 the first or second World War -- I do not take that
16 for granted, you know, quite frankly. And I think you
17 have to say what it is. Of course if it works
18 artistically.

19 Final point I'd like to make in
20 response to John's comments is maybe it's the
21 historian in me. I do believe that we should strive
22 for historical accuracy in most cases.

1 And so the ironclad -- if that was not
2 the boat or, you know, used I would be in favor of
3 using -- depicting the one that was actually used
4 because these are in essence snapshots in time.

5 And for students of history,
6 scholars -- if we're going to look at these coins and
7 reference them they need to be historically accurate
8 in terms of the clothing and everything else. Thank
9 you.

10 DR. BROWN: Thank you. Donald?

11 MR. SCARINCI: Harcourt, if you don't
12 mind, and Dean, if you don't mind, I'd like to put you
13 both on the spot. I'm not comfortable putting a flag
14 in Harriet Tubman's hands.

15 And how do you feel -- how did the two
16 of you feel about that? I'm curious if you feel as
17 uncomfortable as I am with that.

18 DR. KOTLOWSKI: This is Dean Kotlowski.
19 Do you want to go first, Harcourt?

20 DR. FULLER: I will make a comment
21 about it. But I would defer to the liaisons. Harriet
22 Tubman is a symbol; okay? Of course she's a real

1 person. But she's a symbol.

2 So I think we're trying to do two
3 things. We are trying to represent and to depict her
4 in terms of the history that she made.

5 But at the same time it's aspirational
6 where we're trying to basically say this -- she was a
7 model citizen. This is what we should strive for.

8 And I think that if, you know, if the
9 flag represents that -- because she was a patriot. So
10 whether or not she was -- she actually had a flag, you
11 know, in her hand -- she was a patriot that
12 contributed to saving this nation from a civil war
13 that -- you know, so I'm fine with the flag.

14 But at the same time I don't think she
15 necessarily needs to have it to prove that she's a
16 patriot. She's a patriot, period, point blank, end of
17 story.

18 DR. BROWN: Dean?

19 DR. KOTLOWSKI: And this is Dean
20 Kotlowski. And you know, when I voice my perspectives
21 on these coins they are my perspectives. This is kind
22 of what we do. It's part of a conversation. It is in

1 no way to be, you know, disrespectful to the liaisons
2 or anyone here.

3 And you know, Donald, you're going to
4 love this. And Harcourt, you're going to love this.
5 I'm uncomfortable with the flag there. I just think
6 it's an add-on that is -- it just throws the coin off
7 artistically. I think it throws the messaging off.

8 I'm going to stick with what I said --
9 that I like No. 4 better. But I've become persuaded
10 to No. 1 for the obverse for the silver, which is very
11 similar in terms of the design with the hand
12 outstretched. So that's where I would come down.

13 DR. BROWN: Thank you. Kellen?

14 MR. HOARD: Just my final note on that.
15 Even for Obverse 7 I think since we already liked
16 Obverse 1 even beyond the flag that they're just kind
17 of similar. And I know people prefer 1. I disagree
18 about the Civil War but it's not worth pushing the
19 point so --

20 DR. BROWN: Well, we can look forward
21 for other more collaborative conversations in the
22 future.

1 So let me just say that, well, from my
2 view as someone who's served in the military. And I
3 served in a war that was unpopular. Even though that
4 was not my choice -- I was drafted -- I still have to
5 say that I would defend this country.

6 And one thing about Harriet Tubman
7 that's also to me really pivotal here -- not only does
8 she free the slaves, from my understanding she helped
9 to recruit some of them to fight for the Union.

10 So if you really were against this
11 country you would just free the slaves and you
12 wouldn't tell them to sacrifice themselves for a
13 country that you had no faith in.

14 With respect to the flag, that's -- I'm
15 not saying that I favor the design with the flag
16 because I agree with Darla -- that separation of
17 Harriet Tubman really is disturbing. But I don't
18 think the flag is that critical for this design.

19 But I would certainly debate anyone who
20 said that she was not a patriot. I think that for
21 what she did in her life -- things beyond what she
22 needed to do to in fact move people from slavery -- I

1 think it clearly underscores that -- her support for
2 this country. Please forgive me. I stepped out of my
3 role as chair.

4 MS. HILL: If I may --

5 DR. BROWN: Please.

6 MS. HILL: You have to put the flag
7 into context. Remember, when she became a nurse, spy
8 and scout she had purchased property, was living in
9 Auburn. And she said, "I have to go fight. The
10 freedom that is so important to me is so important to
11 this country and so important to others."

12 So she viewed -- her patriotism was
13 wrapped up in freedom -- the freedom quest. And with
14 eight soldiers being able to free 750 other people in
15 South Carolina was no small feat.

16 She was a flag-waving patriot if you
17 know her story. And you know, metaphorically, maybe
18 not literally.

19 But how do you think she became a spy?
20 Pretending to be really dumb, deaf, inarticulate.
21 They thought no one -- they would talk freely around
22 her because they thought she was a nobody, a nothing.

1 Becoming a nurse. She paid attention
2 to what she witnessed in Auburn and how to treat those
3 who were wounded.

4 I mean, these are things she didn't
5 have to do. She was not like Dr. Brown. She was not
6 drafted; okay? She called up herself; okay? She
7 called up herself to expand the franchise of freedom.

8 And I just think we have to be mindful
9 of that -- of the context -- because I know -- to be
10 very honest I know a lot of the people in my circle
11 would have a problem with the flag. But I have an
12 awesome responsibility to represent the fullness of
13 Harriet Tubman at every opportunity.

14 MR. MENNA: Dr. Brown, could --

15 DR. BROWN: Please.

16 MR. MENNA: -- I add just some
17 composition? Just from a purely compositional sense
18 why taking the flag out of this particular design --
19 not editorializing on the content but structurally why
20 it's essential to this design.

21 The design falls apart clearly without
22 it. You see the diagonal of the flag pole. You see

1 the diagonal of her outstretched arm. They're
2 parallel. You see the diagonal of her outstretched
3 arms -- upper arm. You see the diagonal of the hand
4 holding the flag.

5 They're parallel. That forms a square,
6 the apex of which -- a square on an angle, the apex of
7 which everything leads to her portrait.

8 So the entire story of this coin
9 visually is told by the structure of the coin. And
10 all roads lead to Harriet Tubman via the architectural
11 structure of the coin visually. Just talking from a
12 visual sense.

13 MS. WARREN: Dr. Brown, Dennis Tucker
14 has his hand up.

15 DR. BROWN: Dennis?

16 MR. TUCKER: Thank you, Dr. Brown. And
17 thank you, Joe. And thanks to our liaisons. I would
18 just repeat what I said earlier -- that most Americans
19 when it comes to Harriet Tubman's life are students.

20 Our liaisons are teachers of her life.
21 And they think about her all the time. They think
22 about how to teach and communicate her story.

1 And the fact that Obverse 7 was one of
2 their preferred designs -- flag and all -- I think
3 tells us all we need to know. And we can be
4 comfortable with that.

5 Joe, you spoke of the design strength,
6 the symbolic strength of the flag. I think that this
7 is a fine design. I don't think we need to belabor
8 that point anymore. Thank you, Mr. Chair.

9 DR. BROWN: Thank you. We've heard
10 from committee members. We've heard from our design
11 folks. And we've heard from the liaisons. I think
12 now we are prepared to vote.

13 Ladies and gentlemen, I suggest that we
14 in fact, since we had such a full conversation, that
15 we try to do this in five minutes. So recess for five
16 minutes.

17 MS. WARREN: It's 10:40. I'm going to
18 stop the recording and put us on mute.

19 (Off the record.)

20 MS. WARREN: Okay, sir. It's 10:46.
21 Court reporter, are you ready?

22 THE REPORTER: Yes.

1 MS. WARREN: Okay. There you go, sir.

2 DR. BROWN: We are back. I recognize
3 again Greg Weinman, counsel to the CCAC, to present
4 the results from the scoring sheets.

5 MR. WEINMAN: I will tell you upfront
6 the obverse is a little bit more definitive than the
7 reverse. The scoring for the obverse is Obverse 1
8 received 4 points. Obverse 2 received 4 points.
9 Obverse 3 received 1 point.

10 Obverse 4 received 28 out of a possible
11 33 points. So once again that is the high vote-
12 getter, followed by Obverse 5 receiving 17 points.
13 Obverse 6 received 4 points. And Obverse 7 received
14 16 points. So once again, Obverse No. 4 with 28.

15 Moving to the reverse, which is a
16 little more ambivalent. Reverse 1 received 8 points.
17 Reverse 2 received 2 points. Reverse 3 received 18
18 points. Reverse 5 received 20 points. Reverse 7
19 received 16 points, followed by Reverse 8 with 6.

20 So Reverse 5 is the high vote-getter
21 but only by 2 points -- 20 versus 18 for Reverse 3.
22 And 16 for Reverse 7.

1 DR. BROWN: Are there any motions?

2 Hearing none --

3 MR. SCARINCI: Motion to -- no; I'll
4 retract that motion.

5 DR. BROWN: You want to wait?

6 MR. SCARINCI: I was going to make a
7 motion to remove the stuff. But in light of the
8 selection of the reverse we'll keep the stuff in it.

9 DR. BROWN: Okay. Very good.

10 MR. SCARINCI: I think -- oh, I'm so
11 sorry. Is it -- Kellen's name. I think Kellen made a
12 good point, you know, to keep the Civil War stuff in
13 there.

14 DR. BROWN: So we're going to -- just
15 for information -- or the committee and the public --
16 that we're going to wait until we finish the gold
17 before we make final recommendations of any other --
18 or so committee feels to do so. That being the case,
19 let us now turn to the gold. Back to you, Roger.

20 UNIDENTIFIED SPEAKER 3: That's you.

21 MR. VASQUEZ: I'm sorry. I was
22 distracted. What was the --

1 MS. WARREN: Gold. We already went
2 through the --

3 MR. VASQUEZ: Right.

4 MS. WARREN: Sorry. This is Jennifer.
5 You already did the descriptions. So it's your time
6 for your --

7 DR. BROWN: We can discuss; okay.

8 MS. WARREN: Right? Didn't you go
9 through the descriptions?

10 MR. VASQUEZ: I did read them. But I
11 would be happy to read them again if you wish.

12 DR. BROWN: Committee members, you are
13 prepared to continue your conversation? So if it's
14 the case, we will then proceed. And let's start this
15 time with Dean.

16 DR. KOTLOWSKI: All right. Thank you
17 very much, Mr. Chair. This is Dean Kotlowski again.
18 Wonderful designs here. Mr. Chairman, I'm going to
19 try to keep this very brief here.

20 I like No. 4 for the obverse. I think
21 that this is the largest portrait that we have in this
22 set of Harriet Tubman in terms of just her face. It

1 shows her in her latter years -- appropriate for the
2 coin.

3 But I think the size I think works best
4 for a very small coin with the five dollar gold piece.
5 So that is -- excuse me. Not 5. It's Obverse 4.

6 And Obverse 4 is the preference of one
7 of the liaisons. I will of course listen to what the
8 liaisons have to say about the other designs and my
9 colleagues.

10 And then with the reverse, you know, I
11 can almost go for any of these designs except for 2
12 and 3. I thought 3 was just, you know, a little
13 simple and clear. And I don't think -- I'm not sure
14 if we had any preferences attached to it.

15 Two is going to be really, really
16 small. The outstretched hands work for me. I think
17 1A was a preference and so were 5 and 5A.

18 5A has a lot of text with it. I
19 understand the importance of putting all of Harriet
20 Tubman's -- these important values.

21 The only thing I'm going to say just
22 again with my tradition today of independent thinking

1 I also like No. 1. And I like No. 1 and this very
2 simple message of I go to prepare a place for you. So
3 there is the individual. There is the collectivity
4 and the connectivity.

5 And also there is something without me
6 explaining it that has an end of life feel to that
7 quotation of going somewhere beyond.

8 And again I felt very moved by that so
9 I'm going to give that some consideration and some
10 points. Thank you very much, Mr. Chair.

11 DR. BROWN: Thank you. Committee
12 members, just as a reminder, we're going for three
13 minutes. John?

14 MR. SAUNDERS: Well, this is kind of
15 dangerous here because I'm going to agree with Dean a
16 lot. Not completely but pretty much.

17 I like Obverse 4. I think it's by far
18 the strongest of the six choices. And in terms of the
19 reverse design I like 5 best.

20 One is okay. I'm not quite sure what
21 two hands -- you know, I guess one of them is shaking
22 your hand. The other one is clasping to show things.

1 But I'm a little confused with that design.

2 I think 3 was a little bit more into --
3 it's, you know, mostly text. It does have the design
4 of the key and so forth. But it's mostly text. But I
5 like 5 best.

6 DR. BROWN: Thank you so much. Let's
7 turn to Mike Moran. Is Mike online?

8 MS. WARREN: Muted, Mike. Yeah; he's
9 online. He's muted.

10 MR. MORAN: I can't turn it on. There
11 we go. Can you hear me now?

12 DR. BROWN: Yes.

13 MS. WARREN: Yes, sir.

14 MR. MORAN: Okay. I have one question,
15 Dr. Brown, before I start. I was charging my computer
16 when you announced the designs for the clad. What
17 happened to the Reverse 3 on that?

18 MR. WEINMAN: Reverse 3 was -- received
19 18 points out of a possible 33. The one was a --
20 Reverse 5 received 20. So they were very close.

21 MR. MORAN: Okay. That will help me a
22 little bit when I talk here. Thank you. I like both

1 on the Obverse 2 and 4. I think they're both equally
2 good. The incused inscription was the thing that gave
3 me a bit of a nudge over to -- for 2 over 4.

4 On the reverses I wasn't really turned
5 on by any of them. Five was I thought the best of an
6 average lot.

7 But as I worked through this thing this
8 morning again I looked at Clad Reverse 3, which
9 explains why I'm raising the question of where it
10 stands.

11 And when we get to the final discussion
12 I think that one really is a -- when you look at the
13 composition of it, it kind of sums up her life -- that
14 in the end she broke free.

15 And to me it would look very good on
16 the back of a five dollar gold piece. So I'll
17 probably withhold any of my votes on reverse and I'll
18 vote for 2 and 4 on the obverse. Thank you.

19 DR. BROWN: Thank you so much. Let's
20 turn to Art.

21 MR. BERNSTEIN: Hi; this is Art
22 Bernstein. I was attracted to Obverse 2. It's a very

1 modern design.

2 But to me it jumped off the coin. And
3 because this coin is so small I thought there was
4 value in seeing her name as clear as we see it on that
5 design.

6 Obverse 6 was favored by one of the
7 liaisons. I thought it was also an attractive
8 rendering of Harriet Tubman.

9 And then for the reverse, unlike Dean,
10 I actually loved Reverse 3. To me it's traditional.
11 It's respectful.

12 And I might point out I'm sitting next
13 to the US Mint seal. I've been looking at it. And I
14 notice that the key on that seal is different than the
15 key on this design. So we're safe.

16 DR. BROWN: Thank you so much. Let's
17 move on to Donald.

18 MR. SCARINCI: So I think Obverse 4 is,
19 you know, is the most powerful one for the gold coin
20 size because it -- you know, the portrait dominates
21 the entire planchet, which is -- that'll play well
22 with a gold coin.

1 My problem is the reverse of this.
2 Because while 5A sounds like it would appear to be the
3 compromise with all of the, you know, the constituent
4 groups that like the hand and like this, you know,
5 these words.

6 You know, I am concerned about
7 combining those two design elements on this gold five
8 dollar coin because it's just -- you're going to need
9 a loop to read the, you know, the words; right?

10 I mean, and the words I think are --
11 you know, I think the words are more important than
12 the hand here.

13 And I would almost -- you know, if I
14 didn't find design by committee abhorrent I would ask
15 for -- I would either vote for 5A and then make a
16 motion to get rid of the hand and make the words
17 bigger or I would vote for Reverse 3 and get rid of
18 the box and get rid of the key and just put the words;
19 right?

20 I mean, I think the key here is the
21 words. But you know, in deference to the committees,
22 you know, a good compromise with the, you know, groups

1 would be 5A just as long as we all understand we need
2 a microscope to read it.

3 And you know what? If we just had the
4 words you'd probably need a microscope to read it as
5 well. So it's a very small coin. So anyway, that's
6 my three minutes.

7 DR. BROWN: Thank you so much. Turn to
8 Peter.

9 DR. VAN ALFEN: Thank you, Dr. Brown.
10 I am happy to join the others in support of Obverse 4.
11 I think that's by far the best choice for this
12 particular coin.

13 The reverses, as others have mentioned,
14 are a little problematic. Although I have to say I am
15 rather drawn to Obverse 1.

16 I do like the human connection quite
17 literally with the -- that grasping hands and the
18 shape of the hands and the arms on that reverse.

19 For me anyway that reverse I think is
20 the most powerful of the lot. And so I will throw my
21 weight behind that. But that's all I have to say.
22 Thank you.

1 DR. BROWN: Thank you so much. Let's
2 turn now to Harcourt.

3 DR. FULLER: Thank you, Dr. Chair.
4 This is Harcourt Fuller. I like 4. I think it's
5 bold. She's looking sort of -- you know, she has a
6 very captivating look. I also like 5 as well. I
7 think the image is large enough for that small coin.

8 And I would agree with Mike and Art on
9 the reverse. I think R3 is nice because it goes well
10 with the obverse. You know, and I think it adds to
11 the diversity in terms of the design elements. So
12 that's how I would score it. Thank you.

13 DR. BROWN: Thank you so much. Let's
14 go to Darla.

15 MS. JACKSON: This is Darla Jackson. I
16 want to note two obverse designs very quickly. I feel
17 like No. 2 I enjoy the modern design of it. However I
18 feel like the portrait is a bit stiff, which has me
19 leaning towards Obverse 4.

20 I think that the nature in which she's
21 looking forward and feels a little bit more relaxed is
22 a really nice way to portray her, especially thinking

1 about the scale of this coin. I think that that is
2 really important too.

3 In terms of the reverse I would go for
4 Reverse No. 1. I think again at this scale not having
5 too much to make it illegible at that size is
6 important.

7 And I also think that this is looping
8 back to the idea of the hands in the first one.
9 There's two hands here.

10 So maybe at the end of her life, you
11 know, it talks about how much more she had to give.
12 So there's an additional sort of narrative there
13 adding the second hand. And those are my thoughts.

14 DR. BROWN: Fantastic comments. Let's
15 turn now to Dennis.

16 MR. TUCKER: Thank you, Dr. Brown. I
17 sense a general consensus forming around Obverse 4. I
18 think it's the boldest.

19 And it has a little bit of motion in
20 it, which tells us that she's still moving, still has
21 work to do, and is still helping humanity. So I think
22 that -- and it's also a design that will fit well on

1 the five dollar canvas. So I think that's good for
2 the obverse.

3 For the reverse, Peter, Darla, you
4 captured my thoughts on the importance of the human
5 interaction.

6 The other designs -- the designs other
7 than 1 and 1A are devoid of that. They just lack that
8 human interaction. So I think that those are the
9 strongest designs for the reverse.

10 The liaisons preferred 1A so I would
11 give my votes to that. So it would be Obverse 4,
12 Reverse 1A. Something I would point out -- this might
13 be something for the liaisons to weigh in on if they
14 have an editorial style guide.

15 I see a couple different ways that
16 self-determination is punctuated -- either with or
17 without the hyphen.

18 I don't know if that's something that's
19 been thought of or formalized. But something for us
20 to think about when the time comes. Thank you, Dr.
21 Brown.

22 DR. BROWN: Thank you. Kellen?

1 MR. HOARD: Yeah. I'm in consensus
2 with everyone else on Obverse 4 there. I have nothing
3 really to add that hasn't already been said except for
4 that what I think having kind of the large, up-close,
5 kind of more natural portrait does is it makes me feel
6 a little bit like I'm there with her, which I think is
7 good. She's forward-looking.

8 For the reverse I'm aligned with Dennis
9 on actually 1A. I wasn't super blown away by any of
10 the reverse designs like some other people mentioned.
11 And I'm a little worried about the size.

12 But what I think 1A brings that 1 does
13 not is actually having those values kind of around the
14 outer rim there, which I think is really important.

15 Because as I mentioned in the earlier
16 designs, part of the importance of these for me today
17 are the values that Harriet Tubman brought and that
18 continue to be relevant to this day.

19 I think emphasizing those is actually
20 not only more relevant to the general public and more
21 compelling to the general public but also just
22 something that's really important to have there in

1 conjunction with the design and which is something
2 that far outlasts her in an important way. So I would
3 actually focus on emphasizing those.

4 With that said, you'll hear me say this
5 on this piece and other pieces that we're going to
6 consider later today is I'm not a big fan of vertical
7 lists on coins like that on 3 where it's just, you
8 know, kind of a straight up list. I don't really like
9 that.

10 Same with, like, 5A. I think it's --
11 kind of 5A kind of has too much blocks of text where
12 it's a little hard to, you know, actually see.

13 What I think 1A does really well is it
14 kind of spreads that around the coin in an
15 aesthetically pleasing way while still again
16 emphasizing those values.

17 I like the hands. She's lifting us
18 actually toward those values in many ways through her
19 life and beyond that.

20 And so I think -- and I think what they
21 do by actually having it surrounding the design is
22 show how foundational -- how they encompassed

1 everything she did. And I think that's important to
2 emphasize. And this design does that the best out of
3 the six.

4 DR. BROWN: Thank you so much. I'd
5 like to share with you that I agree with many of the
6 comments from my colleagues. I get the feeling I've
7 been really touched by Obverse 2 and 4.

8 And reverse I say that, hearing from
9 the comments, Reverses 1A, 3, and 5 are things that I
10 felt really they're appealing for me.

11 At this point I'm going to ask are
12 there any additional comments first from our committee
13 members? And then I'm going to go to our liaisons and
14 then to the engraving staff. Committee members?

15 DR. FULLER: Thank you very much. This
16 is Harcourt Fuller. I have a question for the
17 committee members. Can we go back to R1A, please?

18 And I just want to know if the hands
19 are -- what's the word -- how close are they to her
20 actual hands; right? Because by this time we would
21 have had that photograph; right? Yes. So is it a
22 true likeness of her actual hands?

1 MS. HILL: No.

2 DR. FULLER: What was the --

3 MS. WARREN: No.

4 DR. FULLER: No? Okay.

5 MS. HILL: But there are -- I believe
6 with further work with the artist there are enough
7 images that capture her hands. And she's older now.
8 The gold coin is supposed to capture her in her later
9 years.

10 So the hands are hands of a worker.
11 They're wrinkled. They're gnarled. But they're
12 strong. So from the strength perspective, yes. But I
13 think a little bit more detail to show that she --
14 those are the hands of a hard worker.

15 And you don't see it so much on palm
16 side. Well, you see more of it palm side. But it
17 should be a little bit -- or just a little bit more --
18 you know, she worked a garden herself without
19 gardening gloves; okay?

20 And you know, so that, you know, she
21 milked the cows. She had an orchard. She did all
22 these things herself with her hands. And this is her

1 later in life. And it should reflect it.

2 I would say that I think the image is
3 powerful because it shows her again reaching, bringing
4 people through.

5 And if I could, you know, I believe Dr.
6 Brown talked about the Obverse 2 and 4. And there
7 seems to be a lot of consensus around 4.

8 I think it's terribly important that
9 this committee might consider just pulling back the
10 headwrap to show some of her natural hair.

11 It's really important because people
12 have taken Harriet Tubman's image, you know, and
13 created another image of her. And they all have a
14 headwrap. Because I think that some of her hair needs
15 to show in that if it is actually 4.

16 DR. BROWN: Okay. John?

17 MR. SAUNDERS: After hearing people I
18 have a couple comments on the reverse design. First
19 is the ones that have two choices. I strongly favor
20 01 against 01A and 05 against 05A just because I think
21 they're less busy. And I like seeing the coin less
22 busy.

1 So the real question I have is I agree
2 with Mike. I think the 03 design for the clad half
3 would make an excellent reverse on a five dollar gold
4 piece. I think it blows away all the rest of them
5 here.

6 And in that connection, first of all
7 I'd like to ask Joe if it's workable because I think
8 it is. But maybe we should get an expert opinion.

9 And then two, I'd like to ask Dr. Brown
10 if we want to do that reverse on the 5 how do we go
11 about doing it if we can't vote for it?

12 DR. BROWN: Joe?

13 DR. KOTLOWSKI: Can we see it?

14 MR. MENNA: This is Joe Menna. I'm
15 sorry, John. Can you repeat? I was responding to a
16 personal email briefly.

17 MR. SAUNDERS: The --

18 UNIDENTIFIED SPEAKER 4: Pam, can you
19 show Clad Reverse --

20 MR. SAUNDERS: The reverse --

21 UNIDENTIFIED SPEAKER 4: -- 3?

22 MR. SAUNDERS: -- 03 --

1 MR. MENNA: Right.

2 MR. SAUNDERS: Can you put up 03 again
3 for the clad half-dollar?

4 MR. MENNA: Okay.

5 MR. SAUNDERS: Would that work on the
6 reverse for a five dollar gold piece? I mean --

7 MR. MENNA: Absolutely not.

8 MR. SAUNDERS: Not?

9 MR. MENNA: The bottom text is way too
10 small.

11 MR. SAUNDERS: So you'd have to --
12 okay.

13 DR. BROWN: While you're pondering the
14 next question, are there any other questions from
15 committee members? Do we have any further comments
16 from the liaisons based on the conversation?

17 MS. HILL: Yeah. At this, you know, in
18 her latter stages of life she's at the point now where
19 she's being asked to speak a lot; okay? She's doing a
20 lot of speaking engagements all over the country quite
21 frankly. And she's teaching a lot.

22 And so her core values -- those seven

1 core values which are -- surround the coin with the
2 hand in her -- or in the sort of plaque flow -- they
3 need to be there because that's what we have an
4 obligation as a nation to put forth.

5 If you are a student of Tubman then you
6 owe it to yourself to know what her core values were,
7 what led her. And so I think, you know, there's
8 nothing better to communicate that than these coins
9 that are going to go out to everyone.

10 DR. BROWN: Thank you so much. Joe,
11 Mike, any further comments you have?

12 MR. MENNA: No. We have no further
13 comments.

14 MR. COSTELLO: Nope. No.

15 DR. BROWN: Okay. Hearing none, then
16 let us then vote -- score. Sorry. And then please
17 return your scoresheets to Greg. We will take five
18 minutes. Yep; five minutes' recess.

19 MS. WARREN: It's 11:09. Stopped
20 recording now.

21 (Off the record.)

22 MS. WARREN: Okay, Dr. Brown. It's

1 11:13. Court reporter's ready and the recording is
2 going.

3 DR. BROWN: We are --

4 MS. WARREN: And just so you know, Mike
5 Moran is out for the moment but he'll be back on
6 shortly.

7 DR. BROWN: Understood. We are back.
8 Recognize once again Greg Weinman, counsel to the
9 CCAC, to present the results from the scoring sheets.

10 MR. WEINMAN: Once again out of the
11 possible score of 33 points for obverse there was a
12 clear favorite. Obverse 1 received 2 points.

13 Obverse 1A received 3 points. Obverse
14 2 received 11. Obverse 4 received 30 out of a
15 possible 33 points. Obverse 5 received 4 points.
16 Obverse 6 received 6 points.

17 There was a little more ambiguity
18 towards the reverse. But there was a clear favorite.
19 Obverse 1 received 16 out of 33 points. Obverse 1A
20 received 20 out of 33 points, making it the high vote-
21 getter.

22 Obverse 2 received 1 point. Obverse 3

1 received 7 points. Obverse 5 received 9 points. And
2 Obverse 5A received 10 points.

3 MS. WARREN: A hand's raised by Dennis
4 Tucker.

5 DR. BROWN: Dennis?

6 MR. TUCKER: Thank you, Dr. Brown.
7 Barring any further discussion on this I'd like to
8 make a motion for our recommendations.

9 DR. BROWN: Dennis, let me suggest that
10 we hear all the votes for all the plachets first once
11 again. And that will place your recommendation
12 probably in context. Do you want to hear just the
13 high vote-getters? Just the high vote.

14 MR. WEINMAN: Yes. Okay. For the
15 scoring back -- so to refresh everybody's
16 recollection, going back to silver. The high vote-
17 getter for the silver obverse was Obverse No. 1 with
18 22.

19 And this is slightly adjusted because
20 Donald Scarinci did submit his scores. And so it is
21 now -- Silver Obverse 1 had 22 and is the high vote-
22 getter. But a close second was Obverse 7 with 20.

1 On the reverses there was a clear
2 favored with reverse -- Silver Reverse 1 with 26 out
3 of a possible 33 points.

4 AUTOMATED SPEAKER: Tracy Bradford is
5 now joining.

6 MR. WEINMAN: Moving on to clad. The
7 clear favorite for clad obverse was Clad No. 4 with 28
8 to of 33 possible points, followed by Obverse 7 with
9 16.

10 For the reverses this was -- a little
11 more ambiguity in this one where the favorite was
12 Reverse 5 with a score of 20 points followed closely
13 by Obverse 3 with 18 as well as Obverse 7 with 16
14 points.

15 And then moving back to gold, which we
16 just discussed. The obverse there was a clear
17 favorite. Obverse 4 received 30 of 33 points.

18 A little more ambiguity on the reverses
19 with Reverse 1 receiving 16; Reverse 1A receiving the
20 high vote-getter -- was the high vote-getter receiving
21 20 points.

22 DR. BROWN: Thank you so much. Dennis,

1 now we turn to you.

2 MR. TUCKER: Thank you, Dr. Brown. I'd
3 like to make a motion that the committee recommend to
4 the Secretary of the Treasury for the silver dollar
5 Obverse 1 and Reverse 1, for the clad half-dollar
6 Obverse 4 and Reverse 5, for the gold five dollar
7 Obverse 4 and Reverse 5 with the design of Obverse 4
8 at the Mint's discretion being modified according to
9 the recommendation of Ms. Hill regarding Harriet
10 Tubman's hair. All of these reflect the high vote-
11 getters that Greg just enumerated.

12 DR. BROWN: I think you may have --
13 which is for gold -- the gold reverse? Which one did
14 you say? The high --

15 MR. TUCKER: Yeah. Gold Reverse 1A.
16 I'm sorry. 1A.

17 DR. BROWN: Yes. Okay. Just
18 clarifying.

19 MR. TUCKER: I said 5. But I meant 1A.

20 DR. BROWN: Understood.

21 MR. HOARD: I'll second that motion.

22 DR. BROWN: Kellen seconds. Is there a

1 discussion on the motion?

2 DR. KOTLOWSKI: I'd like to discuss --

3 DR. BROWN: Dean?

4 DR. KOTLOWSKI: This is Dean Kotlowski.

5 Thank you, Mr. Chairman. Again continuing my

6 tradition here of independent thinking -- always very

7 respectful. I think with the clad I have a difficulty

8 here. I like Obverse 4. I believe it's Obverse 4.

9 If you do Obverse 5 -- I know it's a
10 preference of the liaisons. I'm certainly not going
11 to quarrel and quibble. But this would be the only
12 point where Harriet Tubman's featured on both sides.

13 With the other coins we had some sort
14 of text or some sort of imagery that gets at Harriet
15 Tubman and her accomplishments and her life in a
16 different way.

17 And so it's -- that's something that
18 just bothers me a little bit. It's not that I don't
19 want to depict her personage as much as we possibly
20 can. But I really do feel that three is the stronger
21 choice.

22 And since they're so close I'm

1 wondering if anybody feels the same way as I do,
2 especially since I think that the -- you know, we have
3 a lot of coins that do a lot of explaining with text.
4 And sometimes there is beauty in brevity as a wise man
5 once said.

6 And I think the idea of free and the
7 chains being broken -- the Emancipation Proclamation
8 and the emancipation of enslaved people was an
9 important part of the Civil War. And I think that
10 that messaging is in that coin.

11 We're doing a lot of designs that are
12 very, very -- I think very traditional and familiar.
13 Here is something that is a little more modern and a
14 little bit more of the -- maybe the tabletop test --
15 the coin that catches your eye. There's a lot of
16 negative space here, raised and infused.

17 I find this one very, very, you know,
18 breaking barriers. You don't say half-dollar but you
19 have one slash two dollar.

20 So it's a little bit of a broader
21 tradition of Harriet Tubman where you're, you know,
22 you're breaking barriers. You're doing something

1 different.

2 DR. BROWN: So as the maker of the
3 motion do you accept this as a friendly amendment?

4 DR. KOTLOWSKI: You'd have to ask
5 Dennis.

6 DR. BROWN: Dennis?

7 MR. TUCKER: I don't think it would be
8 appropriate to accept that friendly amendment without
9 discussion so no.

10 DR. BROWN: Okay.

11 MR. TUCKER: Further discussion I
12 should say. And thank you, Dean, for that comment --
13 that commentary.

14 MR. WEINMAN: Point of information.
15 This is Greg Weinman. It's just noteworthy that
16 although the two -- Reverse 3 and Reverse 5 -- are
17 very close in votes -- in points -- the points came
18 from completely diametrically opposite sides of the
19 table.

20 In other words, there were one, two,
21 three, four, five members who really liked Reverse 3.
22 And then there were one, two, three, four, five

1 members who really liked Reverse 5. And there was no
2 overlap. And so that's just an interesting point of
3 view.

4 DR. BROWN: Donald?

5 MR. SCARINCI: So how can we persuade
6 the five to go with Obverse 2 -- or 3; right? This is
7 definitely, you know, a gorgeous design.

8 And, you know, and I think, you know,
9 it's very different than, you know, than -- I mean,
10 we're going to have the opportunity to do designs like
11 5 on many, many coins, right, as we consider coin
12 designs. But it's not -- that's something we're going
13 to see again and again and again on coin designs.

14 But what we're seeing with 3 is really
15 creative and artistic and contemporary and the kind of
16 -- and it's an impactful image that will stick in your
17 head. And I think when it appears as a coin, you
18 know, it really has -- you know, it's really going to
19 be beautiful.

20 So I, you know, I would strongly urge,
21 you know, if we revote this -- and maybe we should --
22 and maybe the maker of the motion should withdraw the

1 motion and maybe we should consider this first to see
2 if we have an agreement on changing -- on making this
3 our selection.

4 MR. WEINMAN: So but by the way, just
5 to clarify my earlier comment I did -- there was
6 one -- Dennis equally supported the two.

7 MR. TUCKER: Yes.

8 MR. WEINMAN: You equally supported the
9 two. So you're the one -- you are the overlap.

10 MR. SCARINCI: Ah.

11 MR. TUCKER: Thank you.

12 MR. SCARINCI: There you go, Dennis.

13 MR. TUCKER: If I may, Dr. Brown?

14 DR. BROWN: Please proceed.

15 MR. TUCKER: This is Dennis Tucker.

16 Greg, I was going to follow up with a comment along
17 those lines. I was one of those over lappers who gave
18 three points to both 5 and 3.

19 But I think after listening to our
20 liaisons as much as I loved 3 as a design and an
21 innovative design I would take away my three points if
22 that makes sense and keep my three points for 5.

1 Even though it is a more conservative
2 and traditional coin design it does tell the story.
3 And getting back to this thought of our liaisons being
4 the teachers of Harriet Tubman's story, I think 5
5 works.

6 DR. BROWN: Thank you very much. So
7 let's go to -- we've got Art, Kellen, and then Peter.

8 MR. BERNSTEIN: I have a parliamentary
9 suggestion and a comment. My parliamentary suggestion
10 is I would find it easier if we voted on each coin
11 independently because there are variations that are
12 being suggested.

13 And it's just hard if we're looking at
14 six different choices. And I'm suggesting we do each
15 coin independently. That's my suggestion.

16 My comment has to do -- and this is
17 more about the way in which we score things. So if
18 we're talking about the silver dollar, I happen to be
19 a big fan of Design 7, Obverse 7, which had 20 points.

20 Obverse 1 squeaked ahead with 22. But
21 if we were to revote and throw out the losers it could
22 completely flip the result.

1 And it's just -- I find a little
2 troubling that we're almost ready to approve Design
3 Obverse 1 for the silver dollar when in fact that
4 majority of us may prefer a different design but we
5 were voting on eight designs and not two.

6 DR. BROWN: Thank you for your
7 comments. So Dennis, there's been a suggestion that
8 we revise or consider for you to revise and probably
9 withdraw your motion to allow consideration of a
10 motion on each separate planchet. Do you accept?

11 MR. TUCKER: No. I would ask --

12 DR. BROWN: Okay.

13 MR. TUCKER: -- that we just vote on my
14 motion. And if it has no support we vote it down and
15 then continue from there.

16 DR. BROWN: Understood. Next, Kellen?

17 MR. HOARD: I would speak in favor on
18 Clad Reverse 5, which is what was currently the
19 highest vote-getter.

20 And where I come from on that is not
21 only liaison support for it but actually as this is
22 the most accessible coin to the general public and I

1 think the one that will be particularly well-received
2 both on, you know, price point and on design.

3 This is our opportunity to educate, as
4 we've discussed, probably the most effectively out of
5 any of the coins. Because I think what Harriet Tubman
6 is most known for is her pursuit of freedom through
7 the Underground Railroad and whatnot. This is our
8 opportunity to actually really build upon that.

9 And I think what 3 does, even though
10 it's an innovative design, what 3 does is it kind of
11 reemphasizes the focus on freedom.

12 It doesn't communicate as much new
13 information as I think we're able to do in as
14 compelling a way as we're able to do.

15 And I think this is our opportunity to,
16 you know, get -- promote that education on a new
17 subject through Reverse 5 in not only a good-looking
18 way but also in a way that will reach a large number
19 of people and explicitly reach a large number of
20 people as we've discussed before the need for being
21 explicit is sometimes --

22 DR. BROWN: Peter?

1 MR. WEINMAN: There's still a motion on
2 the floor to go with all the high vote-getters.

3 MR. HOARD: So I would speak in favor
4 of that motion.

5 MR. WEINMAN: Yes.

6 DR. VAN ALFEN: Yeah. I just want to
7 say quickly I would speak in favor of that motion as
8 well. While I really do like Reverse 3, I did not
9 give it too many points.

10 What I'm concerned about with adopting
11 the Reverse 3 with Obverse 4 -- I believe it is -- is
12 stylistic incongruity. I think that Reverse 3 would
13 be much better paired with Obverse 5, for example,
14 where you would have obverse reverse -- is this one of
15 the --

16 UNIDENTIFIED SPEAKER 5: Yes. There
17 were three.

18 DR. VAN ALFEN: Right. And I think
19 that 5 -- Reverse 5 or 4 -- I'm sorry. I'm losing
20 track of the numbers here. But I think that as
21 proposed there is more congruity with the obverse-
22 reverse designs. So I'm happy to support Dennis's

1 motion.

2 DR. BROWN: We're speaking to the
3 motion on the table. So John and then Donald.

4 MR. SAUNDERS: Well, again it brings
5 some very dangerous -- I agree with Donald. Probably
6 the only time we'll agree on anything.

7 I like 3 better. But I also think what
8 Art said is really important. If we have two that are
9 close we should have a vote between the two that are
10 close because a lot of people, you know, have a
11 choice, like, one way or the other.

12 But you know, can only give three
13 points to the thing. But I do think it's --
14 eliminating all the losers, I mean, we'll have a
15 parliamentary -- I think it's something that we should
16 think about doing regularly when there's a close --
17 you know, there's two clear, close ones and all the
18 rest of them are out.

19 DR. BROWN: So we're having a run-off?

20 MR. SAUNDERS: Yeah. That's what I --

21 MR. WEINMAN: There's still a motion --
22 there's a single motion on the table.

1 DR. BROWN: That's right. We're going
2 to only speak to the motion on the table, my
3 colleagues, please. Donald?

4 MR. SCARINCI: So Dennis, since this is
5 your motion and if we're going to be stuck with
6 Reverse 5 that has the tents in -- you've got your
7 Civil War imagery on the reverse.

8 Could we possibly agree to clean up the
9 obverse and remove the stuff from the fields so that
10 we have something that matches in a better way as a
11 set, you know, our choice for No. 1 -- our choice for
12 the silver?

13 Could we remove all that stuff? We've
14 got this -- we've now got -- the argument that was
15 made to keep the stuff is the Civil War imagery. But
16 if we're going to go with the obverse with the tents
17 you got the Civil War imagery on the reverse.

18 Do we really need to clutter the
19 obverse with the stuff or can we just get rid of those
20 lines and the boats? Could we live with that?

21 DR. BROWN: Dennis?

22 MR. TUCKER: I mean, that's -- I would

1 not amend my motion along those lines. But if other
2 people are in agreement with it then we can vote and
3 move in that direction so --

4 DR. BROWN: Well, let me suggest that
5 be a secondary motion possibly. The motion on the
6 table is what it is. Any further comments for or
7 against the motion?

8 Hearing none, just as a reminder and to
9 not necessary lobby the committee -- as strong as this
10 motion can be passed as a different message to the
11 Secretary. So with that in mind, all those in favor
12 of the motion on the table signify by saying "aye".

13 MULTIPLE SPEAKERS: Aye.

14 DR. BROWN: All those opposed signify
15 by saying "nay".

16 MULTIPLE SPEAKERS: Nay.

17 DR. BROWN: Can you total those
18 numbers? I need to do a roll call.

19 MR. MORAN: This is Mike Moran.

20 DR. BROWN: Yes, Mike?

21 MR. MORAN: Can you read the motion out
22 again?

1 MR. WEINMAN: As I understand, the
2 motion is to recommend all the high vote-getters.

3 MS. WARREN: Mike wasn't on when you
4 called which those are. That's probably why he's
5 asking.

6 MR. TUCKER: Oh. This is Dennis
7 Tucker. There was one modification recommended to the
8 gold obverse. I think Ms. Hill had recommended a
9 modification to Harriet Tubman's hair and bandanna.

10 So I would leave that to the Mint's
11 discretion to consider that design modification. That
12 was part of the original motion.

13 Other than that, yes, it was -- the
14 motion is basically to recommend to the Secretary of
15 the Treasury the high vote-getters from our ranking.

16 DR. BROWN: Mike, does that answer your
17 question or do you need more information?

18 MR. MORAN: No; that answers it.

19 DR. BROWN: Thank you, sir. We're
20 going to need to do by show of hands a vote for this
21 motion. Art Bernstein?

22 MR. BERNSTEIN: Nay.

1 DR. BROWN: Okay. Harcourt?

2 DR. FULLER: Nay.

3 DR. BROWN: Dean?

4 DR. KOTLOWSKI: Nay.

5 DR. BROWN: John?

6 MR. SAUNDERS: Nay.

7 DR. BROWN: Mike?

8 MR. MORAN: Nay.

9 DR. BROWN: Donald?

10 MR. SCARINCI: Nay.

11 DR. BROWN: Dennis? Well, you made the
12 motion.

13 MR. TUCKER: Yay.

14 DR. BROWN: Peter?

15 DR. VAN ALFEN: Aye.

16 DR. BROWN: Darla?

17 MS. JACKSON: Aye.

18 DR. BROWN: Kellen?

19 MR. HOARD: Aye.

20 DR. BROWN: And Chair votes -- not
21 necessary. But I think this motion fails. Okay. Now
22 we are ready for another motion. Let's go to, in

1 fact, Art Bernstein.

2 MR. BERNSTEIN: I move that we consider
3 the silver dollar designs and take a revote on the
4 choices amongst the obverse limited to the two high
5 scorers.

6 DR. BROWN: Is there a second for that
7 motion?

8 UNIDENTIFIED SPEAKER 6: I second it.

9 MR. MORAN: Mike Moran. Yes.

10 DR. BROWN: Okay. Mike was second.
11 Discussion on motion?

12 MR. HOARD: I would speak against the
13 motion of revoting. This would be a separate thing.
14 But I would actually make a motion to vote on the top
15 vote-getters.

16 But I would actually make a motion
17 against revoting given the fact that the way the
18 voting system is structured it's not that you have a
19 limited number of points to allocate between them.

20 But sure; you've got -- might have more
21 designs. But you could have given all of them threes.
22 The revoting doesn't really change allocation.

1 It's not like you have ten to choose
2 points between. So I'm not sure that would get us
3 somewhere super productive.

4 I would think that it would make more
5 sense to vote nay on that motion and then put in a
6 motion to actually just approve the design for the top
7 vote-getters.

8 MR. WEINMAN: That sounds like a
9 friendly amendment. Actually I think that it probably
10 makes more sense to just make a motion to support
11 either 01 or 07 and then see how the vote comes out.

12 DR. BROWN: Okay.

13 MR. HOARD: So would you accept a
14 friendly amendment to just vote on the top vote-
15 getters of Obverse 1 and Reverse 1?

16 MR. BERNSTEIN: No. I think I would
17 prefer to do what I heard Greg suggest, which was I
18 would like to I guess amend my motion --

19 DR. BROWN: Okay.

20 MR. BERNSTEIN: -- that we select
21 Obverse 7 as the design for the silver dollar.

22 DR. BROWN: Along with the reverse?

1 MR. BERNSTEIN: I was just limiting it
2 to that --

3 DR. BROWN: Okay.

4 MR. BERNSTEIN: -- one issue.

5 DR. BROWN: Okay.

6 MR. BERNSTEIN: Thank you.

7 DR. BROWN: Thank you.

8 MR. WEINMAN: We have a clear motion on
9 the table.

10 DR. BROWN: Is there a second for the
11 motion?

12 MR. MORAN: I'll second it. It's Mike
13 Moran.

14 DR. BROWN: Mike Moran seconds. Any
15 further discussion on the motion? Hearing none, all
16 those in favor of the motion signify by saying "aye".

17 MULTIPLE SPEAKERS: Aye.

18 DR. BROWN: All those opposed to the
19 motion signify by saying "nay".

20 MULTIPLE SPEAKERS: Nay.

21 DR. BROWN: Another roll call. Okay.
22 So we know where you stand, Art. Harcourt?

1 DR. FULLER: Nay.

2 DR. BROWN: Okay. Dean?

3 DR. KOTLOWSKI: Nay.

4 DR. BROWN: John?

5 MR. SAUNDERS: Aye.

6 DR. BROWN: Okay. Mike?

7 MR. MORAN: Aye.

8 DR. BROWN: Donald?

9 MR. SCARINCI: No.

10 DR. BROWN: Dennis?

11 MR. TUCKER: Nay.

12 DR. BROWN: Peter?

13 DR. VAN ALFEN: Nay.

14 DR. BROWN: Darla?

15 MS. TUCKER: Nay.

16 DR. BROWN: Kellen?

17 MR. HOARD: Nay.

18 MR. WEINMAN: Sounds like the motion

19 fails.

20 DR. BROWN: Next motion? Kellen?

21 MR. HOARD: I'd like to make a motion

22 to approve both Obverse 1 and Reverse 1 --

1 UNIDENTIFIED SPEAKER 7: Silver dollar.

2 MR. HOARD -- for the silver dollar.

3 DR. BROWN: Is there a second --

4 MR. HOARD: Correct.

5 DR. BROWN: Which one? The silver
6 dollar?

7 MR. HOARD: The top vote-getters.

8 DR. BROWN: Yes. Okay.

9 MR. HOARD: Yeah.

10 DR. BROWN: Obverse 1 and Reverse 1;
11 yes.

12 DR. VAN ALFEN: And I'll second that --

13 DR. BROWN: Okay. Second by Peter.

14 MR. SCARINCI: Point of order. Do we
15 really need a motion because they're the two
16 prevailing designs?

17 DR. BROWN: They would be the default.

18 MR. SCARINCI: Oh, okay.

19 DR. BROWN: It would be -- that would
20 be the default position. If you want -- but however
21 when the letter is written it does give the
22 recommendation more strength if it comes from a motion

1 so --

2 MR. WEINMAN: Especially if it's
3 unanimous.

4 DR. KOTLOWSKI: This is Dean Kotlowski.
5 I think in light of the extended discussion that we've
6 had today it might be a good idea just to take a vote
7 on this motion.

8 DR. BROWN: Okay. Any further
9 discussion on the motion on the table? Hearing none,
10 all those in favor, aye.

11 MULTIPLE SPEAKERS: Aye.

12 DR. BROWN: Opposed to the -- opposed
13 nay. Motion carries unanimously.

14 MR. WEINMAN: All right. One down.

15 DR. BROWN: Next motion. Kellen?

16 MR. HOARD: I'd like to make a motion
17 on the gold piece for Obverse 4 and Reverse 1A.

18 DR. VAN ALFEN: Second. Van Alfen.

19 DR. BROWN: Okay. That's the gold.
20 Repeat it once more.

21 MR. HOARD: Obverse 4 and Reverse 1A
22 for the gold.

1 DR. BROWN: Okay. And there's a
2 second.

3 MR. HOARD: This is gold.

4 DR. BROWN: Discussion?

5 MR. SCARINCI: Discussion on the
6 motion?

7 DR. BROWN: Please.

8 MR. SCARINCI: Could we also amend the
9 motion to include the showing of the hair?

10 MR. HOARD: Oh, and of course, yes, it
11 would also include at the Mint's discretion for that.

12 DR. BROWN: Okay. Any further
13 discussion on the motion? Hearing none, all those in
14 favor, aye.

15 MULTIPLE SPEAKERS: Aye.

16 DR. BROWN: Opposed, nay. Seems like
17 the motion carries unanimously. Okay. Next motion on
18 the table?

19 MR. HOARD: Now I'm nervous.

20 DR. BROWN: Go for it, Kellen.

21 MR. HOARD: I would motion to approve
22 Obverse 4 and Reverse 5 --

1 UNIDENTIFIED SPEAKER 8: For the clad.

2 MR. HOARD: For the clad.

3 MS. WARREN: Dennis has his hand
4 raised.

5 DR. BROWN: Dennis?

6 MR. TUCKER: I was going to admit that
7 same motion so I'll second it.

8 DR. BROWN: Very good. Repeat the
9 motion again.

10 MR. HOARD: Obverse 4 and Reverse 5 for
11 the clad.

12 DR. BROWN: Yes; okay. There's been a
13 second. Any further discussion on the motion?

14 MR. SCARINCI: Excuse me. Just for
15 clarification, so we're talking about the gold?

16 MR. HOARD: The clad.

17 MR. SCARINCI: Clad.

18 DR. BROWN: Clad.

19 MR. SCARINCI: Oh, we're talking about
20 the clad. I'm sorry.

21 DR. FULLER: I guess -- may I?

22 DR. BROWN: Please.

1 DR. FULLER: My only concern is I feel
2 -- and I don't even remember how I voted. But Obverse
3 4 from the clad and Reverse 5 to me -- I'm sorry. Can
4 I see Obverse 4 and Reverse 5?

5 MS. WARREN: Four is up right now.

6 DR. FULLER: Four and Reverse 5. They
7 just look similar to me. It's like a two-headed coin.
8 I'm sorry.

9 MR. SCARINCI: Yep.

10 DR. FULLER: And that's it.

11 DR. BROWN: Further comments on the
12 motion on the table?

13 MR. SCARINCI: I completely agree with
14 Harcourt.

15 DR. KOTLOWSKI: This is Dean Kotlowski.
16 That's the point I've been trying to make even earlier
17 today.

18 DR. BROWN: Okay. Someone want to
19 offer a friendly amendment for the maker of the
20 motion?

21 DR. KOTLOWSKI: I can do an unfriendly
22 one.

1 DR. BROWN: You can just vote it down.

2 Okay.

3 MR. HOARD: You can just vote it down

4 then.

5 DR. BROWN: Okay.

6 MR. HOARD: I would speak on that
7 discussion as well. Earlier to Peter's point, I think
8 there is something to be said for continuity between
9 the designs in addition to what I said about there
10 actually being greater value in having some level of
11 explicit education out there.

12 And then actually even though I think
13 Reverse 3 I think is the one that is an alternative,
14 even though I think that one does have, you know, some
15 level of education to it.

16 Even beyond the points of congruity and
17 education it's just not I think as attractive a design
18 as it could be, including the fact that I think the
19 chains to me look a little bit like ClipArt as they're
20 currently set.

21 And that I could go into, you know,
22 Word and search "broken chains" and pop that in. And

1 so that's less visually compelling to me than -- again
2 as a student with a limited budget who wants to buy
3 one of these coins, one that would last -- learn
4 something new and share that with people as well -- as
5 a coin collector share the education factor of it.

6 DR. BROWN: Dean?

7 DR. KOTLOWSKI: Thank you, Mr.
8 Chairman. Dean Kotlowski. I think that, you know, we
9 have a very full set here of three coins and then a
10 lot of text. We have a lot of education here.

11 I think I'm not persuaded that this
12 reverse is incongruous with the first obverse. I
13 think that -- I think there's just, like Harcourt was
14 saying, there's just too much similarity between the
15 two.

16 You have a figure of Harriet Tubman.
17 And then you've got something kind of military in the
18 background. And I think you're just -- it feels a
19 little bit like you're hammering the point home just a
20 little too much.

21 And I'm going to go back to where I
22 started here about three hours ago talking about the

1 design I love more than life itself -- that no one
2 else loved, by the way.

3 You know, I'm going to keep -- I'm not
4 going to let it go. I think there needs to be a place
5 for some kind of modernity and innovation here --
6 something that really -- I mean, where you pick it up
7 and you think, "Oh my goodness. This is a leader."
8 It's a different way of experiencing Harriet Tubman.
9 That's all. I'm not going to say anymore.

10 DR. BROWN: Appreciate it. We have a
11 motion on the table here. Anyone have any further
12 comments about the motion on the table?

13 MR. SCARINCI: Yes.

14 MR. TUCKER: Dr. Brown?

15 DR. BROWN: Dean?

16 MR. TUCKER: This is Dennis Tucker.

17 DR. BROWN: Oh, I'm sorry. Dennis?

18 And then Donald. Proceed, Dennis.

19 MR. TUCKER: Oh, thank you. This is
20 Dennis Tucker. We can listen to our liaisons when it
21 comes to the reverse of the clad half-dollar.

22 Reverse 3 was only favored. Reverse 5

1 was a formal preference. A minor or seemingly minor
2 distinction, but I think one that's important. So I
3 would say we give the weight to the liaisons'
4 preference of Reverse 5.

5 DR. BROWN: Donald?

6 MR. SCARINCI: So I guess, you know, if
7 I have to be the lawyer here on what the -- and
8 interpret what the liaisons were saying, there is one
9 things that's not happening in all three coins that is
10 not going to happen unless we support 3 for this
11 reverse.

12 And that is that the word "Free" is not
13 used in this entire set unless you use it here and you
14 select -- and select Reverse 3.

15 DR. BROWN: I think we are prepared to
16 vote now. All those in favor of the motion on the
17 table please say "aye".

18 MULTIPLE SPEAKERS: Aye.

19 DR. BROWN: Those opposed?

20 MULTIPLE SPEAKERS: Nay.

21 MR. WEINMAN: Roll call.

22 DR. BROWN: Roll call. Art Bernstein?

1 MR. BERNSTEIN: No.

2 DR. BROWN: Harcourt?

3 DR. FULLER: I'm a little bit confused
4 about what we're voting on.

5 MR. SCARINCI: Yeah.

6 DR. BROWN: We're voting on the
7 motion --

8 MR. WEINMAN: You're voting on
9 recommending Obverse 4 and Reverse 5.

10 DR. FULLER: Nay.

11 DR. BROWN: Dean?

12 DR. KOTLOWSKI: Nay.

13 DR. BROWN: John?

14 MR. SAUNDERS: Nay.

15 DR. BROWN: Mike?

16 MR. MORAN: Nay.

17 DR. BROWN: Donald?

18 MR. SCARINCI: Nay.

19 DR. BROWN: Dennis?

20 MR. TUCKER: Yay. Yes.

21 DR. BROWN: Peter?

22 DR. VAN ALFEN: Yes.

1 DR. BROWN: Darla?

2 MS. JACKSON: Aye.

3 DR. BROWN: Kellen?

4 MR. HOARD: Aye.

5 DR. BROWN: Did I get everyone's vote?

6 It fails. It fails.

7 MR. MENNA: Could I add something?

8 DR. BROWN: You certainly may.

9 MR. MENNA: Just if it makes anyone
10 feel better or worse, just from a purely technical
11 perspective, Dr. Dean brought up a stamp that had this
12 graphic image because it works very successfully as a
13 graphic image.

14 It is a graphic image. It will
15 generate a totally flat coin if that's of any interest
16 to anyone. I'm not saying it's not an excellent
17 design.

18 But it is a graphic design, brilliant
19 as it may be. If one is interested in relief on a
20 coin one will not have it on that artistically
21 speaking.

22 DR. BROWN: -- not a reverse.

1 MR. MENNA: The reverse, reverse.

2 MR. VASQUEZ: May I follow up on that,
3 please?

4 DR. BROWN: May I suggest the
5 appropriate time to get a motion on the table and then
6 we can have discussion after? I see the hands. So
7 we've got three possibilities. Let's start with
8 Peter.

9 DR. VAN ALFEN: My notes indicate that
10 Obverse 5 of the clad was the runner-up. My motion is
11 to adopt Reverse 5 with Reverse 3.

12 DR. BROWN: Obverse 5?

13 DR. VAN ALFEN: Or Obverse 5 with
14 Reverse 3 to see if that gets us our vote.

15 DR. BROWN: Is there a second for that
16 motion?

17 DR. KOTLOWSKI: I second that. That's
18 actually what I was going to move.

19 DR. BROWN: Very good. Further
20 discussions on that motion?

21 MR. SCARINCI: Can you show us which
22 one we're talking about now?

1 MR. HOARD: This obverse with Reverse
2 3, which is the -- this reverse.

3 DR. BROWN: Let's go to Kellen.

4 MR. HOARD: I would just say this
5 design to me moves entirely away from her work during
6 the Civil War.

7 And as a member of the public I would
8 not only not realize it was related to the Civil War,
9 I would also have nothing to indicate to me that I
10 should look more into her Civil War work by my own
11 research.

12 So I would probably not support this
13 motion just in that I think it's too far divorced from
14 the lineage we're trying to establish.

15 DR. BROWN: So Peter, I see you're
16 shaking your head. Does that mean that you're willing
17 to withdraw your motion or not?

18 DR. VAN ALFEN: I'd like to see where
19 this motion goes.

20 DR. BROWN: Okay.

21 DR. KOTLOWSKI: Dr. Brown, I have to
22 withdraw my second. I thought this was for 4 and 3.

1 And it's not. It's for 5 and 3. So I'm withdrawing
2 my second.

3 MR. SAUNDERS: I'll second it.

4 DR. BROWN: So John, you had a comment
5 about the --

6 MR. SAUNDERS: Yeah. I --

7 DR. BROWN: We've got the motion on the
8 table that I'm happy to revise --

9 MR. SAUNDERS: Okay. I have a problem
10 with 5. I think the leaves when you first look at it.
11 Again the average person looks at it they're going to
12 think it's a feather.

13 And all of a sudden we've turned her
14 into a Native American here. Nothing wrong with
15 Native Americans. But they're just --

16 MS. HILL: Right. But it's not what
17 we're doing here.

18 MR. HOARD: Are we able to ask --

19 DR. BROWN: We certainly are.

20 MS. HILL: If I could, this is a
21 beautiful coin. But it's not -- it is not
22 sufficiently depicting her work in using natural

1 medicine to be honest about it. And it does look like
2 feathers. And I thought it was a headdress.

3 And you need to know that Tubman did a
4 lot of work with native women in the suffrage space.
5 And so I think it's going to really make it very
6 murky. And for that reason I don't think it should be
7 considered.

8 And I do think that the 50 cent piece
9 is going to be the one that's going to be the most
10 purchased by young people, by new voters, by a broad
11 swath of people.

12 And even though it has Harriet on both
13 sides of it doesn't make it a bad thing. I think
14 people feel like for their 50 cents they -- piece they
15 got a whole -- a, like, big bang for their buck so to
16 speak.

17 MR. HOARD: Two Harriets for one.

18 MS. HILL: Two Harriets for one. And
19 they got some education about the Civil War. Nurse,
20 scout, spy with the tents.

21 That is the one image where what she's
22 wearing is perfect as compared to all the other images

1 that you've looked at because the other ones have to
2 be adjusted.

3 And I think saying, "Roger, they've got
4 to go and adjust this. They've got to adjust" -- but
5 that image doesn't need to be adjusted. And I just
6 think that, you know, it -- I could see not having her
7 on both sides.

8 But 4 and 5 as a young person and I
9 bought that piece for -- got that 50 cent piece then I
10 would say I got two Harriets.

11 DR. BROWN: So Peter, do you --

12 DR. VAN ALFEN: I would like to take
13 those comments into consideration and respectfully
14 withdraw my motion.

15 DR. BROWN: Thank you. We'll hear a
16 new motion on the table. Oh, I'm sorry. One second,
17 Dennis. We'll get to you.

18 MR. KEOWN: I just had a quick comment.
19 I think it's important. I mentioned earlier about
20 talking about the complete -- telling the complete
21 story about Harriet Tubman. And I think it's
22 important for us to keep the picture in mind.

1 And I think the comments that were made
2 about the fact that we're trying to talk about her
3 significant contributions as a conductor in the
4 Underground Railroad, and then the key leadership role
5 she played in the Civil War, and then what she did in
6 her older -- later stages of life.

7 I think it's important to really kind
8 of just -- this Combahee River raid was very, very
9 important. And I think it -- these two pieces that we
10 landed on basically talks to that from a historical
11 standpoint.

12 I think it's very important to keep
13 that in mind -- to share that information. I think it
14 really brings out a significant part of her leadership
15 and contribution to the country.

16 MS. HILL: And there are -- I'm sorry.
17 But there are some significant historical books coming
18 out about the Combahee raid.

19 And I think it would really make this
20 commission committee look like you were behind the --
21 way behind the curve not to include this piece of
22 history in the 50 cent piece -- in the most obtainable

1 piece.

2 DR. BROWN: Yes?

3 DR. FULLER: Please permit me -- I know
4 we've been discussing this a lot. And we've spent
5 some time on this. So I just need to ask a couple of
6 questions if I may please.

7 Are you comfortable with a double -- I
8 want to go back to my previous comment. Are you
9 comfortable with a double -- what I'm calling a
10 double-headed coin? I know it's not technically a
11 double-headed coin. But are you comfortable with
12 that?

13 MR. MENNA: This is Joseph Menna. Dr.
14 Fuller, with all due respect, I don't feel it's
15 appropriate for me to comment on that. That's more
16 committee discussion.

17 DR. FULLER: I understand. But as a
18 member of the committee I would like your opinion
19 about it.

20 MR. MENNA: I'm comfortable with a coin
21 where I think historically for me the obverse tells it
22 -- the obverse is kind of the main -- the obverse is

1 kind of the star of the show.

2 And the reverse is typically the
3 supporting cast where the obverse tells the main story
4 and the reverse is exposition. However you want to
5 interpret that.

6 MR. WEINMAN: Point of information.
7 This would not be -- by our standards this would not
8 be a two-headed coin. We frequently feature full-
9 bodied images.

10 MR. MENNA: And an exposition could be
11 if you look at our first spouse full metal series the
12 portrait was prominent on the obverse.

13 Oftentimes the first spouse was again
14 represented telling her story of what she did, how she
15 lived, what she liked on the reverse. So she was
16 presented both times both as the marquis but then also
17 on stage doing what it is that she did.

18 DR. FULLER: And in conclusion, if I
19 may be permitted, just going back to the liaisons --
20 again we've been talking about this for, you know, a
21 while. So you're fine with the -- with her being
22 portrayed on both sides? That's what you're saying?

1 MS. HILL: Yes.

2 DR. FULLER: So in that --

3 MS. HILL: As long as we're dealing
4 with the Civil War on the reverse.

5 DR. FULLER: So in that case I will
6 withdraw what I said before. And I will happily go
7 along with what the liaisons prefer if that -- and
8 that might mean I'm going back to my original
9 position.

10 But in light of these discussions I
11 will go ahead with what the liaisons have so
12 eloquently pointed out.

13 DR. BROWN: There seems to me from the
14 conversation here that there may be a different
15 receptivity to a motion that failed previously. So if
16 that be the case, I think --

17 MR. WEINMAN: Motion to reconsider?

18 DR. BROWN: Motion to reconsider. And
19 I think, Kellen, you were the maker of that motion.

20 MR. HOARD: Okay. I'll motion to
21 reconsider for the clad piece Obverse 4, Reverse 5
22 based on the comments of the liaisons.

1 DR. BROWN: Is there a second?

2 MR. SCARINCI: I'll second.

3 DR. KOTLOWSKI: I'm actually going to
4 surprise. I'm gong to second now based on what the
5 liaisons said.

6 DR. BROWN: My apologies, Dennis. I
7 just wanted to get through this as quickly as I can.
8 So please forgive me for not recognizing you earlier.
9 Do you have a comment?

10 MR. TUCKER: Understood. Oh, well, I
11 was going to make that same motion. But I would also,
12 if it comforts people, let you know that there's
13 precedent of having the honoree of a commemorative
14 coin on both obverse and reverse -- the Benjamin
15 Franklin commemoratives and the Christa McAuliffe
16 commemoratives. So if that consoles anyone who had
17 that concern. Anyway, that's all I had.

18 DR. BROWN: Thank you so much, Dennis.
19 Any further questions or comments that have not been
20 further discussed previously? Hearing none, all those
21 in favor of the motion signify by saying "aye".

22 MULTIPLE SPEAKERS: Aye.

1 DR. BROWN: All those opposed by "nay".

2 MR. SCARINCI: I have to be able to
3 tell people I oppose this. So I'm a nay.

4 DR. BROWN: Okay. It appears that the
5 motion passed nearly unanimously. Any other motions
6 on this matter?

7 Hearing none, if all discussion has
8 concluded then I would like to take this moment to
9 really express our appreciation and heartfelt thanks
10 to our liaisons for attending this meeting.

11 This has been a meeting that is unlike
12 any that I have come to participate in. So we really
13 want to thank you for what you have provided to us.

14 And we look forward to continuing to
15 support such a phenomenal commemorative coin program.
16 Thank you so much. Is it possible for us to consider
17 lunch at this time? Do you think that's fine?

18 MS. WARREN: It's not set up yet; no.

19 DR. BROWN: Okay. Then if that's the
20 case then may I suggest that we take a five-minute
21 break? Five-minute break and then we'll come back.

22 (Off the record.)

1 MS. WARREN: It is 11:59 a.m. And it
2 is recording.

3 DR. BROWN: Thank you so much. The
4 second item for today is our review and discussion of
5 the candidate design for the Congressional Gold Medal
6 for the members of the Women's Army Corps who were
7 assigned to the 6888th Central Postal Director
8 Battalion, known as the Six Triple Eight, authorized
9 by Public Law 117-97.

10 We are so pleased to have Megan
11 Sullivan to introduce the program and present the
12 obverse and reverse candidate designs.

13 MS. SULLIVAN: Thank you, Dr. Brown.
14 As you mentioned, Public Law 117-97 awards a
15 Congressional Gold Medal to the members of the Women's
16 Army Corps who were assigned to the 6888th Central
17 Postal Directory Battalion, known as the Six Triple
18 Eight.

19 During WWII warehouses in Birmingham,
20 England were filled with millions of letters and
21 packages intended for US servicemembers in Europe.
22 The servicemembers noticed that they were not

1 receiving mail from home. And Army officials reported
2 that the lack of reliable mail was hurting morale.

3 As Allied forces drove across Europe,
4 the ever-changing locations of servicemembers hampered
5 mail delivery.

6 Army officials reported that the
7 personnel shortage resulted in millions of pieces of
8 undelivered mail and packages sitting in warehouses
9 across the region. Army officials predicted that it
10 would take six months to restore mail delivery to the
11 troops.

12 In November of 1944, a battalion of
13 817, later 824, enlisted personnel and 31 officers of
14 African American women were selected for overseas
15 assignment.

16 This unit was designated as the Six
17 Triple Eight Central Postal Directory Battalion,
18 nicknamed "Six Triple Eight". Major Charity Edna
19 Adams was chosen as the newly formed unit's battalion
20 commander.

21 While stationed in Birmingham working
22 in austere wartime conditions and segregated by gender

1 and race, Major Adams devised an efficient 24-hour
2 mail processing system for the Six Triple Eight to
3 route approximately 65,000 pieces of mail per eight-
4 hour shift.

5 Based on processing approximately
6 195,000 pieces of mail per day, the Six Triple Eight
7 cleared the over seventeen million mail and package
8 backlog in three months -- well ahead of the Army's
9 six-month goal.

10 After mission success in Birmingham,
11 the Six Triple Eight relocated to France and cleared
12 those mail backlogs -- some undelivered mail dating
13 back as far as three years.

14 While in France, the Six Triple Eight
15 suffered a tragic loss when three of its members were
16 killed in a crash and were buried at Normandy, funded
17 by the other members of the Six Triple Eight.

18 On March 2, 1946, the last members of
19 the Six Triple Eight boarded a transport ship in
20 France for return to the United States.

21 There was no parade or any recognition
22 for the important work done by the battalion until

1 they received the Meritorious Unit Commendation from
2 the Army in 2019.

3 The motto of the Six Triple Eight was
4 "No mail, low morale", reflecting the critical
5 contributions made by the unit to increase the morale
6 of all United States personnel stationed in the
7 European theater of operations during World War II.

8 In developing the designs, the Mint
9 worked with three liaisons -- the primary liaison,
10 Edna Cummings, Six Triple Eight advocate and producer
11 of the Six Triple Eight documentary; Carlton Philpot,
12 chairman and project director of the Six Triple Eight
13 monument projects; and Tracy Bradford, curator at the
14 US Army Women's Museum.

15 And we have all three of them available
16 to us today. And then would you like to begin by
17 speaking?

18 MS. CUMMINGS: Sure.

19 MS. SULLIVAN: Thank you.

20 MS. CUMMINGS: Hello. Thank you so, so
21 very much to the committee. And I appreciate the
22 opportunity to discuss the Six Triple Eight portfolio.

1 This is probably one of the highlights
2 of my life. You know, I'm an Army brat and I'm also
3 retired Army so this is very, very close to my heart
4 as it is with Tracy and Carlton.

5 The Six Triple Eight was a unique World
6 War II Women's Army Corps unit who solved the
7 military's mail and morale problem.

8 I know we have at least one veteran in
9 here who happens to be army. But if you're in the
10 military, regardless of where you are in theater, the
11 Army is in charge of your mail -- or the executive
12 agent.

13 So as with many segregated African
14 American World War II units, the unit consisted of
15 predominately African American women.

16 But it contained soldiers from diverse
17 ethnic and cultural backgrounds. We know at least one
18 woman was from Puerto Rico because of her skin tone.

19 When she came to the US the Black women
20 went to one side who were dark-skinned because it was
21 summertime and the light-skinned women went to the
22 other side.

1 Wintertime, she went overseas, she was
2 -- her tan had faded. So she was able to go work with
3 the White unit. So it just depended.

4 So either by birth, choice, or the one-
5 drop rule this diverse ethnic and cultured group of
6 women served with the Six Triple Eight.

7 And something interesting about the Six
8 Triple Eight is that all the women had to have high
9 school diplomas.

10 Now in World War II post-Depression the
11 literacy level of the United States was very, very low
12 -- less than 50 percent high school diplomas.

13 About 85 percent of the Six Triple
14 Eight either had college degrees or they were -- all
15 of them were high school graduates -- women between
16 the ages of 21 and 50. And some got waivers. So
17 again coming from most of the states that represented
18 the diversity.

19 And moreover the Six Triple Eight is
20 now the only military women's unit to receive the
21 nation's highest honor -- the Congressional Gold
22 Medal.

1 You have the women's air service pilots
2 -- was not a military unit. They did not receive
3 veteran status until 1977. So in terms of a military
4 unit receiving benefits once they left active duty,
5 the Six Triple Eight was that unit.

6 A year ago we started this process with
7 Megan. So thank you so very much. And we came up
8 with some suggestions for inscriptions and designs.
9 And then we refined those to give some of those must-
10 haves.

11 As I listened to the discussion about
12 the Harriet Tubman coin, it is important that this
13 coin represents history. We want the public to dig
14 deeper and when they see the images on this coin and
15 inscriptions it makes them curious.

16 So based on our review of the
17 portfolio, we had some collective concerns about some
18 representations. Again I'm just so excited. I heard
19 the presentation before.

20 Because some of the ethnic
21 representations for African American Women is so
22 important as the only military women's unit that

1 happened to be African American.

2 But we still have a story to tell. And
3 this story of the Six Triple Eight has inspired so
4 much far beyond the Congressional Gold Medal. We have
5 a documentary. There's a movie in the works, a
6 musical.

7 We have a monument at Fort Leavenworth,
8 Kansas and just articles and articles. So there is
9 genuine public interest. So we have an opportunity
10 here to tell their story on a coin.

11 So we have the designs in this
12 portfolio that I believe represent our ten areas of
13 agreement with refinement of course. And we again
14 want the final coin to represent the history of the
15 Six Triple Eight and a curiosity as a learning tool.

16 Megan, you talked about the three women
17 who were buried at Normandy. Of the 9,000 graves at
18 Normandy, there are only four women. And three are
19 from the Six Triple Eight. There are 14 buried at
20 Arlington National Cemetery.

21 And there are Six Triple Eight women
22 buried in our national cemetery. So that's an image

1 that we would like incorporated on the coin. It's not
2 there now. But that's just an example of some of the
3 refinements.

4 Charity Adams was a battalion
5 commander. This is a unit award. But a unit has a
6 leader. So collectively the image and representation
7 of the Six Triple Eight and their leader has also
8 generated a lot of public interest.

9 As part of DOD's base renaming efforts,
10 Fort Lee will now be named Fort Gregg-Adams after
11 Charity Adams, the Six Triple Eight commander, and
12 Lieutenant General Gregg. That's just an example of
13 what this coin represents.

14 And by the way, she was only 26 years
15 old. To our veteran here, a battalion commander of
16 855 people normally in today's time is a lieutenant
17 colonel, maybe in the 40s, mid-40s.

18 This 26-year-old woman led 855 women
19 overseas to clear a problem that was impacting the
20 war. The war wasn't over until September of '45. So
21 this was in February when these women went over to
22 solve a problem that was impacting the morale.

1 So as the primary liaison I reviewed
2 the portfolio and agreed that the current portfolio,
3 specifically Obverse and Reverse 3, tells that story
4 with refinements of course.

5 And it serves as a historical
6 commemorative coin that I believe the nation will
7 appreciate to see.

8 So subject to your questions, are there
9 -- I don't know if I'm supposed to -- but consistent,
10 you know, with the portfolio I think again Obverse and
11 Reverse 3 with refinements -- that's what the majority
12 of our team members support.

13 And thank you for your time and energy
14 to tell this amazing story. So with that I will turn
15 it over to Carlton, Carlton Philpot, another liaison
16 member. And Tracy may have some comments. She's at
17 the airport going to Greece --

18 DR. BROWN: We'll get Tracy --

19 MS. CUMMINGS: Yeah. Tracy, do you
20 have any comments? Maybe she got on the plane. Okay.

21 MS. SULLIVAN: She indicated to me she
22 wasn't necessarily planning to speak --

1 MS. CUMMINGS: Okay.

2 MS. SULLIVAN: -- because she is in the
3 airport. But appreciated.

4 MS. CUMMINGS: All right. Thank you
5 for your time.

6 DR. BROWN: Thank you, Edna.

7 MS. CUMMINGS: Sure.

8 MR. PHILPOT: Good morning, Dr. Brown.

9 DR. BROWN: Good morning.

10 MR. PHILPOT: Committee members here
11 and committee members virtually, the Mint staff,
12 special tribute to Tracy -- I mean --

13 MS. SULLIVAN: Megan.

14 MR. PHILPOT: -- Ms. Sullivan.

15 MS. SULLIVAN: There you go.

16 MR. PHILPOT: And my three liaison
17 members. She answered a lot of questions. She always
18 promptly replied to my many questions and those types
19 of things.

20 And being the only gentleman involved
21 in this I was often as at home with three -- a wife
22 and two daughters -- it is a tremendous pleasure and

1 an immense responsibility.

2 But what I'm getting ready to say and
3 the decisions that we make today is going to impact
4 for generations and generations to come.

5 And hopefully this coin -- and I was
6 impressed as I listened to your process and
7 deliberation for the Harriet Tubman coin and the
8 various options.

9 And so today I'm going to focus on some
10 areas that I disagree with what has been presented
11 today and the recommendations. And the basis for my
12 recommendations are this. And it's on the website of
13 the Mint. I don't know why I didn't put my glasses
14 on.

15 Congress had an intent when they
16 invented the -- approved the Congressional Gold Medal.
17 And that was to honor those individually and as a
18 group who had performed an achievement that has an
19 impact on American history and culture that is likely
20 to have latched long in the recipient's field as long
21 as the achievement has been done.

22 So my comments are based on that. And

1 I'm going to highlight in mine issues -- highlight
2 issues with the current illustration that are not
3 uniquely applicable to the 6888th, suggest
4 inscriptions and images that are uniquely applicable
5 to the 6888 because it was awarded to the 6888th and
6 not to recognize newspapers and their contributions.

7 I'd like to offer to collaborate with
8 the Mint staff, this committee's commission, and
9 anyone with the expertise that I have as we move
10 forward. It's important to move forward.

11 I know there's concern about the ages.
12 When we started this project in 2014 we located 15
13 6888th veterans. Left now are six ranging in age from
14 100 to 103.

15 And the most mentally agile is the one
16 that's 103. She is an accomplished artist. And she
17 was one of the drivers assigned to Charity Adams.

18 I want to -- we all have the same goal
19 -- to ensure that the 6888th receives a Congressional
20 Gold Medal worthy of their services and sacrifice.

21 They served this country before the
22 country served them with images and inscriptions

1 uniquely applicable to the 6888th and to meet
2 Congress's intent.

3 Now let's take the inscriptions. We
4 started out with 14. They made modifications and
5 adjustments. And we're down to nine. Germane to all
6 these illustrations are they do not reflect an
7 achievement that has an impact on American history and
8 culture.

9 Generic images and inscriptions are not
10 uniquely applicable to the 6888th. If you take the
11 words "6888th" off those coins does it -- does the
12 images tell you that this is the 6888th? Let's take
13 them one-by-one if you may. STE-001.

14 MS. HANCHOCK: Excuse me, sir. We're
15 not there yet.

16 MR. PHILPOT: I'm sorry.

17 MS. HANCHOCK: We haven't presented the
18 portfolio yet.

19 MR. PHILPOT: Okay.

20 MS. HANCHOCK: That's at the --

21 MR. PHILPOT: The images that I do not
22 think are applicable and unique to the 6888th -- I can

1 discuss those individually when you get to them.

2 And my background is this. For 30
3 years or more I have spearheaded eight monuments
4 honoring the 6888th, the Buffalo Soldiers, Colin
5 Powell.

6 I have worked with the artists who do
7 the Buffalo Soldiers stamp. I worked with Felix de
8 Weldon, who did the Iwo Jima monument on designing the
9 Buffalo Solider monument. That's what I've done. And
10 I've created several commemorative coins out of
11 bronze, 99.99 silver, and 24-karat gold honoring the
12 Buffalo Soldiers.

13 Now really the most important thing is
14 I'm willing and committed to working with this
15 committee, this commission, and anyone who wants to
16 move forward with this.

17 And all of the women -- I know there
18 may be a delay. But everyone that I've talked to --
19 they want everything done right. They want the amount
20 of time necessary to make it applicable to the 6888th.

21 And concerning Charity Adams' image,
22 she is a leader. I commissioned a \$50,000 sculpture

1 to her. And it's placed on top of the monument. But
2 all that I've talked to feel that no one person should
3 be reflected as the 6888th.

4 And I think that's a technicality of
5 legislation I was just told -- and was passed -- that
6 it must be dedicated to the group. There's a
7 technicality that Charity Adams' name was mentioned in
8 the brief. Thank you for your time.

9 DR. BROWN: Thank you so much. Donald,
10 did you have a question?

11 MR. SCARINCI: Before he sits down --
12 I'm sorry. So you are asking us -- you are suggesting
13 that you would like more time on the design and you
14 would like us to reject all the designs and go back to
15 the board? Is that what you're asking?

16 MR. PHILPOT: To be candidly, I'm
17 saying that I would like to work with someone. I have
18 ideas. But all the other projects that we've had
19 we've talked to Felix de Weldon, the master sculpture.

20 Now that limited-edition prints that we
21 did -- the experts, which you all are, we gave our
22 ideas. You came forward. They came forward with

1 better ideas than we have.

2 My recommendation out there -- yes,
3 sir. To answer your question, yes, sir. But I want
4 to -- I think I want to move forward with what we
5 have.

6 And if we can find working with Megan's
7 team, Ms. Sullivan's team, and your input -- I would
8 like to see if we can just move forward and move --
9 take what we have now someplace and move forward. I
10 don't know that answer.

11 MR. SCARINCI: Are there any images in
12 this packet that you would -- you and the people you
13 talked to --

14 MR. PHILPOT: Looking at the artwork --
15 that was a good question. Looking at the artwork, I
16 look at STE-001 and STE-002, which is not applicable
17 to the -- with the 6888th.

18 ST-03, STER-03 -- that I could work
19 with the artist. But with the input that we have --
20 as long as it's historically accurate and it's
21 applicable -- uniquely applicable to the 6888th as set
22 forth on the website of the USS Mint and it's long-

1 lasting.

2 What I see so far are general postal
3 duties that if you took 6888th off could you tell it's
4 the 6888th unit? That's the question I ask. I think
5 you have to answer that question.

6 DR. BROWN: Thank you so much. You've
7 given us a large amount of information to consider.
8 May I suggest the following? It seems to me that
9 there are some aspects of the design that you've seen
10 that you can embrace. And there are some aspects for
11 which you might have different suggestions. Is that a
12 fair representation?

13 MR. PHILPOT: Yes, sir.

14 DR. BROWN: So that being the case, if
15 you would be receptive to allow us to continue with
16 the process and then define those designs that we
17 think have artistic and historical benefit and get
18 your feedback at that point, especially since we do
19 have -- and we've got the benefit of another liaison
20 and the primary liaison --

21 MR. PHILPOT: Right.

22 DR. BROWN: -- with respect to this

1 design.

2 MR. PHILPOT: Yes. And I think --

3 DR. BROWN: Would you be able to do
4 that? Would that be --

5 MR. PHILPOT: Yes, sir. With the
6 artists and with the expert I've heard here today I
7 think we can come to a conclusion that the 6888th
8 women, their family members, the six living women now,
9 will be appreciative of. And it tells a story. And
10 let the coin tell the story. Yes, sir.

11 DR. BROWN: Appreciate that.

12 MR. PHILPOT: Yes, sir.

13 DR. BROWN: So with that, I suggest
14 that we have Megan go through the design candidates
15 that we currently have and see from the perspective of
16 the CCAC those which we embrace and get the feedback
17 from our liaison, particular our primary liaison, as
18 we decide to go forward or not to go forward.

19 MR. SCARINCI: Mr. Chairman, in the
20 presentation, Megan, could you -- you know, maybe I
21 don't understand the two liaisons. And could you tell
22 us a little bit about the two liaisons in your

1 presentation about the recommended designs?

2 MS. SULLIVAN: I can tell you flat out
3 two of the liaisons -- both Ms. Cummings and then
4 Tracy, who you did not hear from -- agree on one
5 particular recommendation. Mr. Philpot has had --
6 made no recommendation.

7 MR. SCARINCI: Okay.

8 MS. SULLIVAN: So --

9 MR. SCARINCI: Thank you.

10 MS. SULLIVAN: I'll highlight that one
11 too.

12 MS. HANCHOCK: And who's the primary
13 liaison again? Just to remind the --

14 MS. SULLIVAN: Colonel Cummings is the
15 primary liaison. Oh, she's over here now.

16 MS. CUMMINGS: Thank you.

17 MS. SULLIVAN: You just moved on me.

18 MS. WARREN: This is Jennifer. Just so
19 you know, the designation is made by the sponsors of
20 the law, not by us. We are given all the names. And
21 they give primary. Just giving it for the record.

22 DR. BROWN: Yes.

1 MS. SULLIVAN: Okay.

2 DR. BROWN: And I think that's useful
3 to put on the public record so the public can see
4 that. So thank you so much, Jennifer, for sharing
5 that with us.

6 MS. SULLIVAN: Okay. So we'll move
7 through to the designs. Obverse Design 1 features
8 Charity Adams holding boxes under one arm while
9 flipping through papers in her other hand.

10 Two members of the Six Triple Eight
11 work to sort mail behind her. Three stars represent
12 the three members lost in France.

13 Design 2 depicts a member of the Six
14 Triple Eight with a letter in her hand standing next
15 to a large sack of letters and packages.

16 Behind her is a four-by-four Dodge
17 Weapons Carrier, representing the three members who
18 were killed in a vehicle crash. The background
19 features a map of Europe. And the inscription is Six
20 Triple Eight Central Postal Directory Battalion.

21 Design 3, Obverse Design 3, depicts
22 Major Charity Adams next to a row of members from the

1 Six Triple Eight. A partial exergue is created by an
2 envelope inscribed with "Women's Army Corps",
3 "2/12/1945-3/21946", and "Act of Congress 2022".

4 The additional inscription is Six
5 Triple Eight Central Postal Directory Battalion. I'm
6 going to stumble over that every time. And I
7 apologize.

8 This design is the preferred design of
9 two of the three liaisons. If selected it will
10 require minor edits to correct uniform elements and
11 facial features.

12 Obverse Design 6 depicts Major Charity
13 Adams on an imagined stamp with cancellation lines
14 surrounding the dates February 12, 1945, and March 2,
15 1946.

16 The additional inscriptions are the Six
17 Triple Eight, US Army Postal Service, Major Charity
18 Adams, APO, England, and France.

19 And Obverse Design 7 depicts a member
20 of the Six Triple Eight holding a piece of mail being
21 redirected to a soldier. The additional inscriptions
22 are "The Six Triple Eight", "2.12.45-3.2.46", and "No

1 mail - low morale".

2 Moving on to the reverse designs.

3 Reverse Design No. 1 featured -- features a pile of
4 mixed mail sacks, wrapped boxes, and stacks of
5 envelopes with an orderly motif of envelopes and
6 parcels along the right side. The inscriptions are,
7 "No mail, low morale", "Act of Congress 2022", and
8 "2.12.45-3.2.46".

9 Reverse No. 2 depicts a fusion of the
10 European Theater of Operations patch combined with the
11 double Vs, representing victory at home and victory
12 abroad. These phrases as well as "Act of Congress
13 2022" are additional inscriptions in the design.

14 Reverse Design 3 depicts a member of
15 the Six Triple Eight filing mail to be sent out to
16 American soldiers. Behind her, members of her
17 battalion are sorting and addressing mail to the
18 troops.

19 They work in a warehouse filled to the
20 ceiling with unsorted mail. The additional
21 inscriptions are England, France, and "No mail, low
22 morale".

1 This is the preferred design of two of
2 the three liaisons. If selected it will require minor
3 edits.

4 And Reverse Design No. 7 depicts a
5 close-up of a member of the Six Triple Eight sorting
6 mail. The inscriptions are Six Triple Eight Central
7 Postal Directory Battalion, England, and France. And
8 that concludes the presentation.

9 DR. BROWN: Thank you so much. To the
10 committee, are there any technical or legal question
11 from the committee about this program? We'll start
12 off with Art.

13 MR. BERNSTEIN: This is Art Bernstein.
14 Megan, you mentioned maybe some edits. On Obverse 3
15 the pins on Major Adams' lapel -- is that just -- I
16 couldn't figure out what that was.

17 Is that something that's going to be
18 corrected or what? What are those pins that seem to
19 be on both sides?

20 MS. SULLIVAN: Colonel Cummings, would
21 you like to answer that?

22 MS. CUMMINGS: Yes. The intent is to

1 show Pallas Athena. Pallas Athena was the goddess of
2 war and represented the Women's Army Corps.

3 So that design on her lapel is designed
4 to show -- and that's the correct way the uniform was
5 worn. That's the correct placement. So that's Pallas
6 Athena, Women's Army Corps.

7 As a point of full disclosure, the
8 Women's Army Corps was disbanded in 1978. And I was a
9 member for a while.

10 So that uniform needs a little work.
11 But so I am kind of sort of authority on that. But
12 the Women's Army Corps -- yeah; that's Pallas Athena.

13 MR. BERNSTEIN: Thank you.

14 MS. CUMMINGS: And it'll be amplified
15 to show that, which was really important to the
16 Women's Army Corps.

17 MR. BERNSTEIN: Thank you.

18 DR. BROWN: Donald?

19 MR. SCARINCI: Can I ask you a question
20 about --

21 MS. CUMMINGS: Yes, sir.

22 MR. SCARINCI: -- the -- along the same

1 lines of the changes. So this is clearly -- the
2 prominent facing figure clearly is Charity Adams; is
3 that correct?

4 MS. CUMMINGS: That's correct.

5 MR. SCARINCI: And the other people in
6 this medal -- do they depict any --

7 MS. CUMMINGS: No; they do not.

8 MR. SCARINCI: They're just generic?

9 MS. CUMMINGS: Generic, yes. So and
10 keeping with the spirit of the unit, as I said every
11 unit has a leader, and so she was the leader. And her
12 rank and placement of the rank and insignia of the
13 uniform indicates that.

14 Which it's unique just to have African
15 American women in the Women's Army Corps in nineteen,
16 you know, forty-five. There were only, like, 6,000
17 African American women.

18 So the Six Triple Eight represent 13
19 percent of that 6,000 or so African American women on
20 active duty during World War II.

21 MR. SCARINCI: And how strong was the
22 consensus in the two groups? Was there a lot of

1 discussion about this -- recommending this design or
2 is this --

3 MS. CUMMINGS: Well --

4 MR. SCARINCI: -- was it mostly
5 unanimous?

6 MS. CUMMINGS: Well, for the three of
7 us. And two of us agreed because of the
8 representation in terms of the design elements that
9 all of us agreed on -- there were about ten that we
10 sent -- our areas of agreement.

11 This image has most of those. It
12 represents African American women, Women's Army Corps,
13 Act of Congress, Pallas Athena.

14 The patch is the communication zone,
15 which is although not unique to the Six Triple Eight,
16 Lee Marvin and I think and the Dirty Dozen had that on
17 his patch. That was the Comm Z -- the European
18 Theater of Operations patch.

19 But what's unique -- it's on the
20 shoulder of these African American women. And they
21 were the only ones who served overseas during World
22 War II.

1 So the consensus -- two of us agreed
2 that this, you know, with refinements would be the
3 representation.

4 As an example, Charity Adams is 26
5 years old. That is not the image of a young woman,
6 even though the age range was about 18 to 50 in the
7 Women's Army Corps. So just, you know, little
8 refinements with the rank placement and her facial
9 features.

10 Yeah; thought that represented --
11 that's sort of a historic photo because when the women
12 arrived in Europe they had to march. And they were
13 housed at the King Edward School in Birmingham,
14 England. So there was this inspection photo.

15 And it's an iconic inspection photo for
16 where the women are lined up and she's inspecting
17 them, getting ready to, you know, have a passing
18 review for Lieutenant General John Lee, the
19 communication zone commander.

20 So this captures some of that history
21 in a subtle way but yet and still shows her -- says,
22 "Hey, you know, we are representing more than just

1 these 855 women."

2 MR. SCARINCI: Thank you.

3 MS. CUMMINGS: Sure.

4 DR. BROWN: Other questions?

5 MS. BRADFORD: Hi. This is Tracy.

6 This is Tracy Bradford. Could I add something to what
7 Edna said?

8 DR. BROWN: Please proceed.

9 MS. BRADFORD: Yes. In Charity Adams'
10 book she also makes reference to how proud she was of
11 how her women marched. And so that photo that Edna
12 mentioned is really symbolic. And she was very proud
13 of that.

14 DR. BROWN: Thank you.

15 MS. BRADFORD: Thank you.

16 DR. BROWN: Thank you so much.

17 MR. HOARD: I have one quick question
18 if I could. Sorry. I don't mean to --

19 MS. CUMMINGS: Oh, no. Sure.

20 MR. HOARD: -- keep you up. In terms
21 of Design 1, Obverse Design 1, I was wondering on that
22 design whether you feel -- what you feel is lacking

1 from that in relative to --

2 MS. CUMMINGS: Well, first of all, the
3 three stars do not capture the women at Normandy
4 because we prefer three crosses. And officers don't
5 carry packages.

6 I mean, she was a battalion commander.
7 I look at that -- and no disrespect to the artist.
8 But it reminds me of someone in a department store.

9 And you know, that's just not a
10 professional representation of what a battalion
11 commander would do in a wartime environment. She
12 supervises. She directs.

13 She has more packages in her hand than
14 the women behind, even though there is one lifting.
15 But that's just -- it just doesn't fully capture the
16 Six Triple Eight's spirit of leadership and their --
17 the magnitude of their accomplishments while in the
18 European Theater.

19 MR. HOARD: Thank you.

20 MS. CUMMINGS: Sure.

21 DR. BROWN: Other questions or comments
22 from the committee? I just have a few.

1 MS. CUMMINGS: Yes, sir.

2 DR. BROWN: Just a few. In the design
3 that was preferred -- if we could go back to that one
4 -- can you share with us -- the ribbon above her
5 pocket. What was that to symbolize?

6 MS. CUMMINGS: The ribbon above her
7 pocket. The artist put that in because they received
8 a meritorious unit commendation. That may have been
9 one of her ribbons.

10 Because Charity Adams was in the first
11 class of the Women's Army Corps in 1942 -- the Women's
12 Army Auxiliary Corps. And before she joined the Six
13 Triple Eight she had other assignments.

14 So that ribbon could be symbolic of her
15 duties before the Six Triple Eight that made her
16 qualified to lead this unit overseas. So it's a
17 generic ribbon. And I presume that that was part of
18 the artist's interpretation.

19 What I need to check on is the actual
20 placement because it seems kind of off. If there's
21 only one it should be in the middle.

22 But that's a minor edit. But it's to

1 capture her experience prior to joining the Six Triple
2 Eight.

3 DR. BROWN: I ask that -- as we have
4 discussed, I'm a veteran. I didn't get too many of
5 those ribbons.

6 MS. CUMMINGS: That's right.

7 DR. BROWN: But I got a few. So I'm a
8 little understanding about that. I'm sort of curious
9 about the uniform because in the military there's the
10 dress uniform and then there's the uniform that you
11 work in.

12 And having worked also part-time in a
13 postal office, I was really wanting to see that
14 depiction, which was in fact a reflection of what the
15 post office outside of the military looked like in the
16 60s and 70s of the boxes that were mailed that you had
17 to sort. That's not the same as a post office today.

18 But I was sort of curious about the
19 uniforms. Is that a fair reflection of what they
20 would be working -- wearing when they're actually
21 doing the mail sort versus what they would be wearing
22 when they're actually doing marching in front of a

1 commanding officer?

2 MS. CUMMINGS: This is a marching or
3 command review or inspection uniform. The reverse
4 shows the work uniform. So again we get both sides.
5 This is the inspection.

6 As Tracy mentioned, she's showing, you
7 know, I'm proud of these women. And they are in their
8 what's called Class A or the suit -- the jacket,
9 probably a skirt.

10 And we attempted to -- and it's kind of
11 hard to show the insignia. But just some disc to show
12 the US Army and the Pallas Athena. But just symbolic.
13 You have to have the circles, the insignia, on the
14 uniform. But that would be the Class A or the dress
15 uniform. And reverse would be the work uniform.

16 DR. BROWN: Thank you. Any other
17 question from the committee? Hearing none, let us
18 begin our consideration.

19 MR. MENNA: If I could just come up for
20 just a couple --

21 DR. BROWN: Please.

22 MR. MENNA: Just to maybe help allay

1 concerns or address concerns in advance of discussion,
2 historically Congressional Gold Medals or any coin it
3 is not separating text and the art would necessary
4 make anything anonymous.

5 We have Greg LeMond without the -- his
6 name on the coin with him riding a bike it could be
7 anyone riding a bike. So text is an integral part of
8 the artwork historically in Congressional Gold Medals.

9 Also when you have groups of people
10 represented -- in the Rosie's there was not an
11 individual in particular so they were represented
12 anonymously.

13 But other instances where military --
14 not necessarily battalions but military groups or
15 people of great achievement as a team have been
16 represented it is not unusual historically -- in the
17 history of Congressional Gold Medals it is
18 symbolically not unusual to have a single individual
19 be emblematic of that effort. So just for
20 clarification of the history of the medal.

21 DR. BROWN: Thank you so much. Let me
22 just remind the liaisons that after we hear the

1 considerations by each of the committee members we
2 will be coming back to you to again receive any
3 comments that you have based on you -- what you've
4 heard from the discussion.

5 So then let us begin, committee
6 members, our consideration. I would like to remind
7 the committee members to please, sir, and ma'am, to
8 try to keep your comments to three minutes or less.

9 Additionally that you will be given an
10 opportunity to ask further questions at the end of
11 this discussion period. So let's begin then with
12 Dean.

13 DR. KOTLOWSKI: Thank you, Mr.
14 Chairman. This is Dean Kotlowski. Thank you, all of
15 the liaisons, for the information that you've
16 provided. And in particular, Ms. Cummings, it
17 completes the story of the four women buried in
18 Normandy.

19 I knew about the fourth, which was Liz
20 Richardson, the Clubmobile Red Cross worker. There's
21 a book written about her by a person who I'm very
22 close to. So thank you for completing the story.

1 This is wonderful history. And as you
2 said very elegantly and eloquently, the point of the
3 Congressional Gold Medal is the door to people
4 learning. It's not the final word. And that has to
5 be emphasized.

6 Even if I'm going over my three minutes
7 I want to make this point because it's really, really
8 important. And then I'm going to be really, really
9 quick here because I go with what the liaisons say
10 here.

11 I think you've done your homework in
12 terms of obverse -- it's even easy here. Obverse 3
13 and Reverse 3. As a stamp collector I thought Obverse
14 6 was really innovative. But I'm dropping the
15 innovation and not saying anything about that.

16 I think 3 -- Obverse 3 and Reverse 3 --
17 look, a discussion about if it didn't have -- I heard
18 something about 6888th, if that wasn't there you
19 wouldn't know. It's going to be there.

20 So I mean, it's -- I think with Obverse
21 3 you've got the individual. You stressed that earlier
22 -- the individual. But you've got the collective.

1 You've got the leader. And maybe not the followers
2 but the group. And so they're there in this line.

3 It's very attractive. And it's very
4 compelling. And it's very military-like. And I think
5 that that's very good. And I tell my students not to
6 use the word "very". And here I'm using it.

7 But on Reverse 3 you see actually what
8 they're doing. And I just think that it works. It
9 fits together. Thank you.

10 DR. BROWN: Thank you so much. And to
11 Harcourt.

12 DR. FULLER: Thank you. This is
13 Harcourt Fuller. Again it's a pleasure to have the
14 opportunity to review this portfolio. And thanks to
15 both of you my job is easier because I will go with
16 the recommendations of the liaisons.

17 I know that there are some differences
18 in opinion about whether or not to depict one
19 individual or the collective. So I'd like to speak on
20 that. But before that, yes; I'll go with 03. And
21 then on the reverse I will go with 3 as well.

22 But let me say this. I think everyone

1 wins here. I think, to use a sports analogy, there's
2 insider baseball. There's outsider baseball in a
3 sense.

4 If you don't -- if someone from the
5 outside picks up this coin, right, they don't
6 necessarily know, you know, that this -- the main
7 person depicted here is Charity Adams even though she
8 is named. So that's why I'm saying that everyone wins
9 here because it's both general and specific.

10 So I think you get the named person,
11 Charity Adams. And from what I gathered from your
12 comments it's also general because those who are not
13 familiar with the story -- they're not immediately
14 going to say, "That's Charity Adams."

15 So what I'm saying is that I think it's
16 a win-win situation for these coins. You both get the
17 main things that you're wishing for, even though I
18 understand that at the end of the day all three of you
19 want this medal to be issued to commemorate these
20 brave Americans. So I hope that -- I hope I made
21 sense. But --

22 DR. BROWN: Thank you so much. Quite

1 thoughtful as usual. Donald?

2 MR. SCARINCI: So you know, just and
3 for the benefit of the new members, you know, I always
4 -- I think part of the interesting thing -- this is a
5 Congressional Gold Medal.

6 Part of the interesting thing about
7 Congressional Gold Medals is when the constituent of
8 -- when the recipient in this case expresses a
9 preference on design.

10 You know, I think that makes this -- I
11 think that makes the series for those who are still --
12 at \$160 per bronze medal collecting Congressional
13 Bronze Medals -- you know, to the public, you know,
14 but, you know, it does make an interesting series and
15 an interesting, you know, look into America and
16 American history.

17 So I think, you know, I also, you know,
18 I always work the -- on Congressional Gold Medals as
19 opposed to other things I always support the -- either
20 the recipients' recommendations.

21 And in this case, you know, I think we,
22 having listened to the, you know, to the other

1 recipient group, you know, I think we can achieve what
2 he's looking for here.

3 So you know, so I'll support -- I do
4 just want to make a comment. So I will support 3 and
5 3. You know, but I do want to make a comment on
6 the -- on Design 6, which I think is, you know, a very
7 interesting design.

8 And a topic that will come up in some
9 of our administrative meetings in the future about
10 making contact with the US Postal Service Board of
11 Governors to consider doing a joint numismatic postal
12 product, which I think would, you know, particularly
13 be effective in the sesquicentennial as we discuss
14 that at some future time.

15 So I do like Design 6, Dean. You know,
16 I think the stamp -- the concept of a stamp on metal
17 is a very interesting concept. But for simplicity and
18 since this is a Congressional Gold Medal we support
19 the recipients.

20 DR. BROWN: Thank you. Another thought
21 to consider. Appreciate that. Gentlemen and ladies,
22 three minutes, pretty please. Moving on to Dennis.

1 MR. TUCKER: Thank you, Dr. Brown. And
2 thank you to our liaisons for your input. Having
3 heard this discussion, I am comfortable supporting
4 Obverse 3 and Reverse 3. Thank you, Mr. Chair.

5 DR. BROWN: Thank you. Peter?

6 DR. VAN ALFEN: Thank you, Mr.
7 Chairman. Peter van Alfen. I also would support
8 Obverse 3, Reverse 3, although I don't really find
9 them as attractive designs, frankly, as Obverse 1 and
10 Reverse 1.

11 In fact I was a little disappointed to
12 hear from Colonel Cummings that depiction of Major
13 Adams carrying packages would not reflect well on her
14 leadership.

15 Because, forgive me, I do find the
16 pairing of 1 -- Obverse 1 and Reverse 1 to be quite
17 nice, particularly with the elements and the vertical
18 and horizontal elements and with her. But again I'll
19 support the preferences of --

20 DR. BROWN: John?

21 MR. SAUNDERS: I too when I first
22 looked at the art that's on it I liked Obverse 1. But

1 in view of the comments that were made I'm in favor of
2 Obverse 3. And I liked Reverse 3 from the beginning,
3 so this was an easy one.

4 DR. BROWN: Thank you so much. Art?

5 MR. BERNSTEIN: This is Art Bernstein.

6 I embrace everything that's been said about Obverse 3
7 and Reverse 3. I also support the attraction of
8 Obverse 6. But that's for another day. Thank you.

9 DR. BROWN: Thank you. Mike Moran?

10 MR. MORAN: Thank you, Dr. Brown. This
11 is Mike Moran. I personally am suffering from some
12 fatigue over figures in a line. We've done it twice
13 in the last year with Rosie the Riveter and with the
14 Harlem Hellfighters.

15 However I overcame that listening to
16 the liaison because it is a good design. And I will
17 be supporting No. 3 on the obverse and 3 on the
18 reverse. Thank you.

19 DR. BROWN: Very good. Darla?

20 MS. JACKSON: This is Darla Jackson.

21 Thank you to everyone for such amazing information. I
22 am just going to say I do support Obverse 3 and

1 Reverse 3.

2 However I do want to just make a note
3 about Obverse 1 because I do feel like as opposed to
4 Obverse 3 it speaks to them as a unit in action.

5 And it shows the important aspect of
6 small acts and how large of an impact they can have
7 over a longer period of time. However the comment
8 about the packages, which was what pushed me further
9 toward Obverse 3 so --

10 DR. BROWN: Thank you. Kellen?

11 MR. HOARD: Darla and I are exactly in
12 line -- like, exactly. So yeah; I support Obverse 3
13 and Reverse 3. But I do think -- I think the first
14 one is visually compelling and attractive. But the
15 liaison comments said otherwise so I go with them.

16 DR. BROWN: Thank you so much. The
17 stamp on the chair -- I want to disclose the fact that
18 one of -- there are a couple of reasons why I align
19 with this program as well as the preferences by the
20 liaisons.

21 One, I worked at the post office so I
22 know how that works. And number two, as someone who's

1 been in the military -- mail is so crucial.

2 So what this unit did was no question
3 of service to this country and helped, in my humble
4 opinion, to win the war -- particularly with morale.

5 And the third item is I come to find
6 out a connection between Major Adams and Harlem
7 Hospital. I was trained at Harlem Hospital in
8 internal medicine.

9 And her husband that she married
10 actually -- Stanley Armstead Earley -- was also
11 trained at Harlem Hospital. And he got his medical
12 degree after having served in the military.

13 At that time there were barriers to him
14 being in medical school and being out of States. So
15 he was trained in Switzerland.

16 So I found this phenomenal. But
17 somehow or another as we tell this story that we also
18 tell these related components to let people know that
19 she as a leader -- she chose him who then became a
20 physician to serve the country in a different way. So
21 please forgive me. Again I just --

22 MS. CUMMINGS: And she outranked him

1 while they were on active duty.

2 DR. BROWN: That is true. She
3 outranked him. That is true. He later became a
4 lieutenant colonel. Then in fact they were clearly
5 partners. Very good.

6 Let me ask are there any -- let's hear
7 from our liaisons if you have any additional comments
8 that you'd like us to consider before we begin our
9 scoring.

10 MS. CUMMINGS: I'll just say thank you
11 so very much. We appreciate your time. And as I
12 said, with refinements I think this will be a best-
13 seller. We're counting on it.

14 And with Stanley Earley -- this
15 fascinating story -- in terms of a backstory, his
16 children -- they feel like they're imposters.

17 The one we're talking about -- Stanley,
18 Jr. -- he says, "I don't know that woman you all are
19 talking about. I only know Mom" because Dr. Earley
20 was limited in medical schools.

21 She got out of the Army, followed him
22 to Zurich. And he was a linguist and interrogated

1 POWs while he was on active duty. And they got
2 married. And in terms of the Red Cross she was on the
3 board of the Red Cross.

4 They came back to the US, settled in
5 Dayton, Ohio. So I'm very close to the Earley family.
6 So I'll share that comment now with them. So thank
7 you for that.

8 DR. BROWN: Dennis, any further
9 comment, question?

10 MR. PHILPOT: Can I say something?

11 DR. BROWN: I'm sorry.

12 MR. PHILPOT: I'd just like --

13 DR. BROWN: One second, Dennis.

14 MR. PHILPOT: -- to reiterate that I'm
15 willing to work with other designs as long as we
16 can -- if we can choose -- I have some suggestions
17 about wording and inscription.

18 As you indicated in the Harriet Tubman
19 discussion, inscriptions and historical accuracy if
20 possible.

21 If we can tell the story with the
22 images I'm willing to work and move forward with it.

1 And that's still STO-3 -- you know, either one I have
2 some suggestions if that's okay.

3 DR. BROWN: May I suggest that you
4 consider working with the Mint staff --

5 MR. PHILPOT: Yes.

6 DR. BROWN: -- to actually when it goes
7 to the Secretary to provide that additional
8 information as they seem to think that it provides
9 additional value? I think that makes sense. And your
10 points are well-appreciated.

11 We understand that of the designs that
12 are presented to the CCAC as much as we try to make
13 sure we touch every base that there's always going to
14 be something that we miss, something that we wish that
15 we could have had.

16 But we realize that we're looking at
17 this, as Harcourt said, to be a win-win. So the
18 extent to which we can still achieve that even though
19 we have some things on the edges that we could improve
20 upon we certainly would like to do so.

21 Your points are well-taken. And we'll
22 make sure that at least in the letter to the Secretary

1 we recognize that there was in fact a robust
2 discussion with respect to these designs. Thank you
3 so much.

4 MS. WARREN: Dennis has his hand up.

5 DR. BROWN: Dennis?

6 MS. WARREN: You're muted, Dennis.

7 MR. TUCKER: Thank you, Dr. Brown. And
8 thank you again to our liaisons. In the interest of
9 time, I don't think I've heard any objections from the
10 committee on recommendation Obverse 3 and Reverse 3.

11 I would recommend that we skip the
12 voting, send our votes in maybe after the meeting to
13 Greg just so they're on the record, and then the
14 motion would be the committee recommend to the
15 Secretary of the Treasury Obverse 3 and Reverse 3.

16 DR. BROWN: Sounds like a motion. Is
17 there a second?

18 DR. KOTLOWSKI: Second, Chair Brown.

19 DR. BROWN: Second. Any discussion on
20 the motion? Hearing none, all those in favor, aye.

21 MULTIPLE SPEAKERS: Aye.

22 DR. BROWN: Those opposed, nay.

1 Appears that the motion passed unanimously. At this
2 point, ladies and gentlemen, we are in recess.

3 MS. WARREN: Why don't we -- if this is
4 okay with ODM, we go to recess until 1:20. So add,
5 like, five minutes --

6 MS. SULLIVAN: Sure. That's --

7 MS. WARREN: -- so that should give you
8 guys enough time --

9 MS. SULLIVAN: -- fine.

10 MS. WARREN: -- to eat. Does that make
11 sense?

12 DR. BROWN: It goes.

13 MS. WARREN: Okay. So it is 12:49. We
14 are going to go into recess until 1:20.

15 DR. BROWN: One more thing. If I can
16 really thank our liaisons on behalf of the CCAC. I
17 mean, listen, it's been phenomenal. Before we recess,
18 I apologize.

19 MS. SULLIVAN: Respectfully, Dr. Brown,
20 I do think it would actually be helpful for you to
21 hear the discussion of some of the inscriptions
22 because I do think that it is a bit more than the Mint

1 is properly positioned to answer.

2 I think we would really appreciate your
3 insight. I know you -- I'm keeping you guys from
4 lunch. And I apologize. But I do think it's actually
5 really important for this program.

6 DR. BROWN: So if the committee members
7 do not mind we're going to not go into recess. And
8 we're going to entertain and hear that portion of the
9 suggestion, please.

10 MR. SAUNDERS: Chairman, as long as
11 we're not limited to 1:20.

12 DR. BROWN: We will not be limited
13 until 1:20.

14 MR. SAUNDERS: Thank you.

15 MS. SULLIVAN: Would you like to share
16 some of the considerations?

17 DR. BROWN: Is it possible that we
18 might be able to do this within about five minutes,
19 ten minutes max? Does that make sense?

20 MS. SULLIVAN: I think just a -- I
21 don't think we necessarily -- and Greg, correct me if
22 I'm wrong -- necessarily will need a vote on it. But

1 I just think hearing some discussion I think will be
2 very helpful as everybody moves forward.

3 DR. BROWN: Makes sense.

4 MR. PHILPOT: And thank you, Dr. Brown.
5 I have a list of -- a packet that I can leave with
6 each of the members that you can review. Some of this
7 inscription I think that are missing is World War II
8 is not prevalent on there. Put my glasses on.

9 I have an image that I suggested on the
10 other side. It's that they were known for -- if you
11 envision -- trailblazers is one word that they used.

12 Record breaker. They broke all the
13 records for sorting mail. Other postal units did
14 624,000 in 30 days. These ladies did 5.85 million in
15 that timeframe.

16 I think that -- they didn't ask for
17 images. But we do have some images that was included
18 in the original package that show those 6888th ladies
19 sitting on top of a stack of mail.

20 If you envision a Super Walmart
21 store -- six of them empty with six bags stacked --
22 big bags stacked from floor to ceiling with the

1 ladies -- and you'll see the current -- the ladies
2 sitting on top -- these ladies moved these things from
3 the rafters to drop them to the floor.

4 That was across the ships that they
5 were on -- there were five of them. Might be
6 considered. But those would be further inscriptions
7 that I think are unique to them. Listen what they did
8 sorting the packaging --

9 AUTOMATED SPEAKER: Tracy Braford is
10 now exiting.

11 MR. PHILPOT: -- mail, censoring mail.
12 Those are some inscriptions that better describes what
13 they did. And I think that, while I was not asked,
14 these women were 18, 20, 25 years old.

15 And if you look there the images are
16 much older. And they were excited about serving. If
17 you can consider -- the artist considered that --
18 elevating that.

19 And the uniforms -- I'm a man. The
20 chest was flat. And the uniforms were kind of loose.
21 They wore their uniforms -- what do I want to say --
22 proudly. If you've been in the military, that shirt

1 was tucked in. It was tucked in at the waist. And
2 the skirt showed the body.

3 So those are some things that I would
4 offer as you go through forward moving to depict --
5 the images were included in the original design
6 package that you have in your packet there in front of
7 you. I'm not sure why they were not included.

8 DR. BROWN: Thank you so much.

9 MR. PHILPOT: Thank you for the
10 opportunity, Ms. Sullivan, for giving me an
11 opportunity to --

12 MS. SULLIVAN: Oh, you're very welcome.

13 DR. BROWN: Are there any further
14 matters that the staff would like us to hear on this
15 program? Hearing none, then on that basis I suggest
16 that we go into recess. We're going to modify it. If
17 we can come back -- let's back it at 1:40.

18 MS. WARREN: That might push us to
19 people having to fly out so I would suggest, if we
20 could, maybe 1:30, 1:35.

21 DR. BROWN: 1:30? Okay.

22 MS. WARREN: The time is 12:54.

1 (Off the record.)

2 MS. WARREN: It is 1:37. And Dr.
3 Brown, you can go ahead. Your two members are on
4 virtually as well.

5 DR. BROWN: Thank you. And we are back
6 from recess. The third item today for our review and
7 discussion is the candidate designs for the Greatest
8 Generation Commemorative Coin Program authorized by
9 Public Law 117-162. Once again we are pleased to have
10 Megan Sullivan take us through the candidate designs.

11 MS. SULLIVAN: Thank you, Dr. Brown.
12 Public Law 117-62 requires the Secretary of the
13 Treasury to mint and issue five dollar gold coins, one
14 dollar silver coins, and half-dollar clad coins
15 emblematic of the World War II Memorial and the
16 service and sacrifice of American soldiers and
17 civilians during World War II.

18 The National World War II Memorial
19 honors the 16 million who served in the armed forces
20 of the United States, the more than 400,000 who died,
21 and all who supported the war effort from home by
22 joining the workforce, increasing factory and farm

1 outputs, planting victory gardens, and through
2 rationing.

3 The Memorial opened to the public on
4 April 29, 2004, and was dedicated one month later. It
5 is located on the National Mall in Washington, D.C.

6 Symbolic of the defining event of the
7 20th century, the Memorial is a monument to the
8 spirit, sacrifice, and commitment of the American
9 people to the common defense of the nation and to the
10 broader causes of peace and freedom from tyranny
11 throughout the world.

12 The Memorial is meant to inspire future
13 generations of Americans, deepening their appreciation
14 of the World War II generation's accomplishments in
15 securing freedom and democracy.

16 Above all, the Memorial stands as an
17 important symbol of American national unity, a
18 timeless reminder of the moral strength and awesome
19 power that can flow when a free people are at once
20 united and bonded together in a common and just cause.

21 Surcharges for this program are
22 authorized to be paid to the Friends of the National

1 World War II Memorial to support the National Park
2 Service in maintaining and repairing the World War II
3 Memorial, and for educational and commemorative
4 programs.

5 The United States Mint worked with
6 Holly Rotondi, the Executive Director of the Friends
7 of the National World War II Memorial, in developing
8 the design portfolio. And I would like to introduce
9 Holly to say a few words.

10 MS. ROTONDI: Hi. Thank you so much.
11 I'm proud to be here. We're very excited by this
12 process. Just as a quick background, Friends of the
13 National World War II Memorial was founded by the
14 folks who built the World War II Memorial. They were
15 members of the American Battle Monuments Commission.

16 And after the memorial was dedicated in
17 2004 the Friends was founded to provide a
18 commemorative and educational extension to the
19 memorial experience.

20 But we worked very closely with the
21 National Park Service. We embarked on this effort
22 because we knew the Park Service was in need of a

1 partner in the maintenance of the memorial. And so
2 that was our goal for this commemorative coin.

3 And we're excited that we're here at
4 this process. We are so impressed by the design team
5 and the designs they came up with.

6 We obviously had preferences more
7 related to the memorial and showcasing the memorial
8 because for us there's no greater representation of
9 the entire generation.

10 Seventeen years, more than twenty-six
11 public hearings really going through every symbol of
12 that memorial to make sure that it appropriately
13 remembered and honored the World War II generation.

14 And so we obviously -- and as it will
15 be the 20th anniversary memorial our preferences are
16 that way. But we're looking forward to the
17 discussions. And we're proud to be here. Thank you.

18 MS. SULLIVAN: Thank you. All right.
19 If there are -- are there any questions? Or would you
20 like me to begin the -- reviewing the designs?

21 DR. BROWN: I think that makes sense.
22 And I think that we'll use the format that we did

1 previously for the other commemorative coin program so
2 that -- where we covered each of the planchets
3 separately. But I think when you're ready you can go
4 through them all.

5 MS. SULLIVAN: Go through all of them?
6 Okay. Happy to do so. All right. Beginning with the
7 gold obverse designs. Gold Obverse Design 1 depicts
8 the shape of the Wall of Stars at the World War II
9 Memorial with a single star to mark the dead and roses
10 to honor their passing.

11 The Wall of Stars at the memorial
12 contains 4,048 gold stars, representing the Americans
13 who gave their lives in service during World War II.
14 Each star represents approximately 100 service
15 members.

16 The additional inscription, "Here we
17 mark the price of freedom" echoes the inscription in
18 front of the Memorial Wall. This design is the second
19 preference of the liaison.

20 Obverse Design 2 -- Gold Obverse Design
21 2 -- depicts an eternal flame, a symbol of
22 commemoration and a reminder of our nation's

1 commitment during World War II. The flame is flanked
2 by laurels, signifying victory. The additional
3 inscription is, "They answered the call".

4 Gold Obverse Design 3 depicts the Wall
5 of Stars at the World War II Memorial with an olive
6 branch and the additional inscription, "World War II
7 Memorial". This is the liaison's preferred design.

8 Gold Obverse 4 depicts stars
9 representing the Wall of Stars at the World War II
10 Memorial with an olive branch and eagle. The
11 additional inscription is, "Honoring sacrifices of
12 World War II".

13 Moving on to the gold reverse designs.
14 Gold Reverse 1 and 1A depict a folded flag with the
15 additional inscription, "World War II Memorial".

16 Design 1 also features the inscription,
17 "Here we mark the price of freedom". Design 1A also
18 features the inscription, "To unite the generation of
19 tomorrow".

20 Gold Reverse 2 depicts a view of the
21 National World War II Memorial surrounded by a rope
22 representative of the bronze ropes connecting the

1 pillars at the memorial. The additional inscription
2 is, "Honoring their service and sacrifice". This is
3 the liaison's preferred design.

4 Gold Reverse 3 and Gold Reverse 3A
5 depict ropes representative of the bronze ropes
6 connecting the pillars of the World War II Memorial
7 and a wreath inspired by those hanging on each pillar.

8 The additional inscriptions in Design
9 3A are, "World War II", "1941-1945", and "Unity and
10 Sacrifice". Design 3 is the liaison's second
11 preference. And 3A is the third preference.

12 Gold Reverse 4 depicts stars
13 representing the Wall of Stars at the memorial with an
14 olive branch and eagle.

15 Gold Reverse 5 depicts an oak wreath
16 and an excerpt from a quote from President Truman
17 inscribed at the memorial, "America will never
18 forget". And that completes the gold designs.

19 Moving on to the silver obverse
20 designs. As previously mentioned, the liaisons do not
21 have a preference for the silver obverse designs but
22 welcome the committee's assistance in determining the

1 best design for this phase of the coin.

2 Silver Obverse 1 and 1A depict a view
3 from above a baldacchino, a sculptural canopy, inside
4 a victory pavilion in the World War II Memorial
5 featuring four eagles holding a laurel wreath. Inside
6 the wreath is a globe centered on the Atlantic Ocean.

7 The additional inscriptions are,
8 "Victory", "In the Air", "At Sea", and "On Land".
9 Design 1 additionally includes the inscription, "In
10 the Atlantic". And we have Design 1 and 1A.

11 Silver Obverses 2, 2A, and 2B feature
12 an allegorical tableau of figures supporting a globe.
13 Each figure represents a branch of the US Armed Forces
14 during World War II -- Air Force, Cost Guard, Navy,
15 Army, and Marine Corps -- plus a figure representing
16 the critical work of the merchant marines.

17 Design 2 additionally features a
18 decorative rope and scroll inspired by bronze
19 sculptural pieces at the World War II Memorial.

20 Design 2B features the additional
21 inscriptions, "World War II Memorial", "1941-1945",
22 and "Defenders of Freedom".

1 Silver Obverse 3 features a reimagining
2 of the figure of liberation on the World War II
3 victory medal awarded to all who served in the Armed
4 Forces during the war. The additional inscriptions
5 are, "World War II" and "They answered the call".

6 Silver Obverse 4 depicts a silhouetted
7 soldier in salute pose with overlaid flag stripes and
8 stars in the background, honoring those who served
9 during World War II.

10 Silver Obverse 5 and 5A depict the
11 victory medal centered in a design that marks the
12 victory in the Atlantic and Pacific by sea, air, and
13 land.

14 The design is encircled by ropes
15 representing the unity of the country during World War
16 II. Design 5 additionally includes an anchor and
17 propeller. So Design 5 and 5A. And that completes
18 the silver obverse designs.

19 Moving on to the silver reverse
20 designs. Silver Reverses 1 and 1A depict a view from
21 beneath a baldacchino, sculptural canopy, inside a
22 victory pavilion in the World War II Memorial

1 featuring four eagles holding a laurel wreath. Inside
2 the wreath is a globe centered on the Pacific Ocean.

3 The additional inscriptions are,
4 "Victory", "In the Air", "At Sea", and "On Land".
5 Design 1 additionally features the inscription, "In
6 the Pacific". Design 1A is the liaison's preferred
7 design.

8 Silver Reverses 2 and 3 depict a thick
9 rope inspired by the bronze ropes at the World War II
10 Memorial, created by six separate smaller strands.

11 Each strand represents a branch of the
12 US Armed Forces that served in World War II with a
13 sixth strand representing the service and support of
14 the merchant marines.

15 Design 2 features the insignia of each
16 of the six organizations and the additional
17 inscriptions, "Air Force", "Coast Guard", "Navy",
18 "Army", "Merchant Marines", and "Marine Corps".

19 In Design 3 a ribbon wraps
20 across -- around the rope inscribed with six stars,
21 also representing the six branches. Design 3 and 3A.
22 Or 4. No. Two and three. Sorry about that.

1 Design 4 depicts a view of the World
2 War II Memorial surrounded by a rope representing the
3 bronze ropes and connecting the pillars of the
4 memorial. The additional inscription is, "Honoring
5 their service and sacrifice".

6 Silver Reverse 5 depicts an aerial view
7 of one of the towers at the National World War II
8 Memorial. Designs 6 and 6A depict a view of the
9 Pacific Tower at the National World War II Memorial.

10 Design 6 also features trees in the
11 background and the additional inscriptions,
12 "Sacrifice", "Courage", and "Perseverance".

13 In Design 6A, the additional
14 inscriptions are, "Unity", "Honor", "Humility",
15 "Courage", "Sacrifice", and "Freedom". Design 6A is
16 the liaison's second preference. And Design 6 is the
17 liaison's third preference.

18 Silver Reverse 7 and 7A depict the
19 World War II victory medal against a globe rotated to
20 show both the Atlantic and Pacific theaters of World
21 War II. The additional inscriptions are "1941",
22 "1945", "Courage", "Honor", and "Sacrifice" -- 7 and

1 7A.

2 Silver Reverse 8 is inspired by a
3 sculpture at the World War II Memorial showing the
4 eagle facing towards peace and crowned with a banner
5 emblazoned, "E. Pluribus Unum" and 13 stars
6 representing that American's unity led to victory.
7 And that completes the silver reverse designs.

8 Moving on to the clad. Clad Obverse 1
9 and 1A depict an oak wreath with drawn sword and
10 shield representing the industrial might of the United
11 States during World War II.

12 The elements are circumscribed by the
13 rope of bronze that connects the pillars at the World
14 War II Memorial. The additional inscription in Design
15 1 is "Righteous strength forged through unity". And
16 the additional inscriptions in Design 1A are "World
17 War II" and "Righteous strength".

18 Design 1 is the liaison's third
19 preference. And Design 1A is the liaison's second
20 preference.

21 Clad Obverse 2 and 2A depict a young
22 boy in mourning holding a folded flag. In Design 2

1 the additional inscriptions are "Freedom",
2 "Sacrifice", "Honor", "Humility", "Courage", and "A
3 nation conceived in liberty and justice".

4 In Design 2A the additional
5 inscriptions are "Sacrifice" and "The price of freedom
6 is not free".

7 Clad Obverse 4 depicts a mother and son
8 working in a victory garden watching a C-17 --
9 watching C-17 transport planes flying soldiers to war.

10 The additional inscriptions are "Freedom",
11 "Selflessness", "Honor", "Courage", "Humility", and
12 "Sacrifice".

13 Clad Obverse 5 depicts the hands of
14 three workers on the home front holding a hammer, a
15 garden hoe, and a wrench -- symbolic of America's
16 rapidly-changing labor market during World War II as
17 citizens of all ages worked in agriculture and
18 manufacturing to produce large quantities of food,
19 supplies, and equipment for US troops. The additional
20 inscription is "Fighting for liberty" and "On the home
21 front".

22 Clad Obverse 6 depicts a pillar at the

1 World War II Memorial with a bronze wreath surrounded
2 by rays and a rope representing bronze ropes at the
3 memorial.

4 The additional inscriptions are "1941",
5 "1945", and "United we stand". Design 6 is the
6 liaison's preferred design.

7 Moving on to the clad reverse designs.
8 Clad Reverse 1 depicts a wreath of wheat with a plow,
9 representing the agricultural might of the United
10 States during World War II.

11 The elements are circumscribed by the
12 rope of bronze that connects the pillars at the World
13 War II Memorial. The additional inscription is
14 "Forged through unity".

15 Clad Reverse 2 depicts one of the many
16 communities across the nation where residents united
17 in the home front war efforts such as rationing,
18 donating scrap metal, and growing victory gardens.
19 The additional inscription is "National unity".

20 Clad Reverse 3 depicts a view of the
21 World War II Memorial with a flag flying behind. The
22 additional inscriptions are "Unity" and "1941-1945".

1 Design 3 is the liaison's second preference.

2 Clad Reverse 4 depicts a field of stars
3 representing the Wall of Stars at the World War II
4 Memorial. The additional inscriptions are "1941-
5 1945", "A grateful nation", and "Remembers Gold Star
6 Families".

7 Clad Reverse 5 features an upraised arm
8 clutching a wrench with a B-17 bomber and liberty ship
9 in the background with a border of riveted panels.

10 And Clad Reverse 7 depicts the World
11 War II Memorial from the point of view of a person
12 walking up a ramp leading to one of the towers.

13 Design 7 is the liaison's preferred design. And that
14 completes the portfolios.

15 DR. BROWN: Thank you so much. At this
16 point I would suggest that the committee consider if
17 there's any technical or legal questions pertaining
18 first to the gold obverse and reverse. Art?

19 MR. BERNSTEIN: Just a quick technical
20 question. On Obverse 2 for the gold -- it's been a
21 while since I've been to the memorial. Is there an
22 eternal flame at the memorial?

1 MS. ROTONDI: No.

2 MS. WARREN: Dennis Tucker has his hand
3 up.

4 DR. BROWN: Dennis?

5 MR. TUCKER: Thank you. And I didn't
6 hear the answer to that last question.

7 MS. ROTONDI: No; there is not.

8 DR. BROWN: The answer is no.

9 MR. TUCKER: Okay. Thank you. I did
10 have a technical question on Gold Obverse 3 the --
11 which was a preference of the liaisons. The crooning
12 in the words "World War II" seems very tight. Joe, is
13 that something that could be refined a bit so that
14 there's more spacing between those three words?

15 MR. MENNA: This is Joseph Menna.
16 Dennis, not only World War II could be expanded
17 leftwards or -- regardless of what the graphics
18 present our product design specialists and artists
19 always find a way to make the coins imminently
20 readable.

21 Even if they need to be modified, to
22 modify it in a way that maintains their stylistic and

1 design integrity but just makes them more coinable.

2 So in this case I understand why it's
3 aesthetically compressed. But we would -- we'll make
4 it so it would work if this would be the Secretary's
5 selection.

6 MR. TUCKER: Thank you, Joe.

7 MR. MENNA: Thank you.

8 DR. BROWN: Any other legal or
9 technical question from the committee?

10 MR. SAUNDERS: What was the committee's
11 -- or what was the constituent's preference for the
12 reverse? Number one preference.

13 MS. SULLIVAN: The gold reverse?

14 MR. SAUNDERS: Yeah.

15 MS. SULLIVAN: Sure. The preferred
16 design is Reverse 2. The second preferred -- the
17 second preference is Reverse 3. And 3A is the third
18 preference.

19 DR. BROWN: Other questions from the
20 committee? I just have one. I'm looking forward a
21 century from now and looking at the fact that we have
22 this fantastic commemorative coin program.

1 And also thinking about that term --
2 the greatest generation. I'm sort of curious as to
3 the thinking about the -- not including that
4 inscription. I'm sort of curious.

5 MS. ROTONDI: That's to me? That's
6 interesting. Just to give a little background, that
7 was changed. The name of the program was changed --
8 or the legislation by a senator in the later drafts.

9 So it wasn't the initial intention to
10 have that. I think it's one of those greatest
11 generations which is we don't use it as often. We
12 always talk about the next greatest generation.

13 But every generation should be striving
14 to be a great -- a greatest generation; right? So
15 that's sort of where we are coming from. I'm not
16 opposed to it necessarily.

17 But I think for us we don't necessarily
18 lean on that phrasing as an organization because we're
19 -- we work a lot in education and are striving to
20 teach youth that you can be a greatest generation as
21 well. So that's sort of where we come from.

22 DR. BROWN: Understood. Thank you.

1 DR. FULLER: May I follow up on that?
2 This is Harcourt Fuller. So in today's classrooms how
3 do young folks see -- I guess you've answered it. But
4 I guess I would like to ask for a more specific
5 explanation. Do they recognize the greatest
6 generation as the greatest generation?

7 MS. ROTONDI: It is interesting that
8 you say that because we actually are in the
9 classrooms. So there's this program we started in
10 2021 where we're actually in the classrooms.

11 And then that -- just last year we
12 started doing surveys. And one of the questions is do
13 you know what the greatest generation is. And I think
14 80 percent said no; they've never heard the
15 expression. Which is interesting.

16 And it's something that's so common to
17 me that I was actually a little bit surprised. So
18 they did -- had never heard the -- these are high
19 school students. It was something that was not
20 familiar to them at all -- the phrase "greatest
21 generation", which was interesting.

22 And so we're going in -- as we're

1 telling the stories of the everyday men and women who
2 served in the hopes of offering them inspiration from
3 the act -- ordinary people, you know, with
4 extraordinary circumstances and what they were capable
5 of. And sort of trying to inspire them that they are
6 equally capable of being extraordinary.

7 DR. BROWN: Dean?

8 DR. KOTLOWSKI: Thank you, Mr.
9 Chairman. This is Dean Kotlowski. And if I remember
10 correctly I almost want to say that World War II is
11 one of these wars that has inspired these labels that
12 come from popular books.

13 And from what I remember, Greatest
14 Generation was this book by Tom Brokaw. But the other
15 popular book was a book by Studs Terkel, an oral
16 history called The Good War.

17 And those appellations have been used.
18 And then they have been emphasized, deconstructed,
19 discarded, brought back. So I mean, it's something
20 that is ongoing with these phrases.

21 But I had a question. Let's say even
22 though you're not putting "greatest generation" on

1 these coins, this is what this is being labeled -- so
2 we've got the big theme.

3 I'm just wondering if there are -- if
4 there's a subtheme for the gold, subtheme for the
5 silver, subtheme for the clad -- something that might
6 be parallel to what we had with the Harriet Tubman
7 coin where it was chronology. Was that in any way
8 envisioned? And if you don't I am going to impose
9 one. And I don't --

10 MS. ROTONDI: I don't know if you want
11 Meagan or me. I can --

12 MS. SULLIVAN: We had initially spoken
13 about the three representing -- the gold representing
14 the sacrifice, the fallen soldiers.

15 The silver -- and correct me if I'm
16 getting this wrong, Holly -- the silver representing
17 the service of, you know, those who served in uniform.
18 And then the clad representing everyday Americans who
19 were not necessarily in uniform. That was the initial
20 look. So --

21 DR. BROWN: Any further questions or
22 comments? Hearing none, seeing none, let us begin our

1 consideration. I would like to plead with the members
2 to keep our comments to three minutes or less. And if
3 you have questions we'll have an opportunity at the
4 end to pose them. So let's begin with --

5 DR. VAN ALFEN: Dr. Brown, just a quick
6 point of clarification. We are doing the separate
7 planchets --

8 DR. BROWN: Correct.

9 DR. VAN ALFEN: -- or are we --

10 DR. BROWN: We're just focusing on gold
11 at this point.

12 DR. VAN ALFEN: Okay. All right.

13 DR. BROWN: So again, three minutes or
14 less. Let's begin with none other than Dennis Tucker.

15 MR. TUCKER: Thank you, Dr. Brown. I
16 think that the liaison's preferences of Obverse 3 and
17 Reverse 2 will make a wonderful coin. And those are
18 the choices that I support. Thank you.

19 DR. BROWN: Thank you so much. John?

20 MR. SAUNDERS: I like Obverse 2. It'd
21 be nice if there was a flame at the memorial to
22 correspond to it. But I still like the design anyway.

1 It looks nice-looking and it's inspiring and so forth.
2 Though also Obverse 4 would look perfectly acceptable
3 to me.

4 On the reverse drawing design I like
5 1A. The reason is my father fought in World War II.
6 And when he died, which was not during the war -- it
7 was 12 years ago or so -- they took a flag because he
8 was in the service and put it over his coffin.

9 And they folded it up in this design
10 and presented it to me at the funeral or slightly -- I
11 don't know exactly when I got it. I kept it in that
12 fold ever since then in a box.

13 And it was really wonderful of my
14 father. So that means something to me personally so I
15 like that design best. And let's see. I also thought
16 if we didn't go with that design Reverse 4 is a nice
17 design as well. That's it for me.

18 DR. BROWN: Thank you. Donald?

19 MR. SCARINCI: Yeah. I think Obverse 3
20 is a no-brainer and just about makes it onto the size
21 planchet.

22 The reverse is a little more

1 challenging. You know, I mean, obviously Reverse 2 is
2 the most interesting one. But you know, that detail
3 is going to be somewhat lost on the planchet size.

4 You know, I just think the others are
5 just too boring to consider. So I just have to do --
6 I'm going to go with Obverse 3 and Reverse 2.

7 DR. BROWN: Thank you so much. Let's
8 turn now to Dean.

9 DR. KOTLOWSKI: Thank you, Mr.
10 Chairman. And Megan, thank you. These were my
11 sacrifice -- the highest form of sacrifice for the
12 gold for the second, which is the clad or the silver?

13 MS. SULLIVAN: Silver.

14 DR. KOTLOWSKI: The silver. I would
15 have said instead of "sacrifice" "victory".

16 MS. SULLIVAN: Okay.

17 DR. KOTLOWSKI: And then the last would
18 be the clad. I would have said in terms of the theme
19 there "the home front" representing the home front.

20 MS. SULLIVAN: There is some --

21 DR. KOTLOWSKI: More on that later.

22 But as Don said and as others have said, Design 3 for

1 the obverse is a no-brainer. It's actually a very
2 beautiful design. And it's very evocative of an
3 aspect of the memorial that's very inspiring.

4 Again I have to agree and maybe
5 disagree with Don. I have a lot of problems with the
6 reverse.

7 And then ultimately I just simply
8 decided I can't go with Obverse 2 because it's simply
9 too detailed and it's too small. And I think we may
10 be wanting to do some things with the memorial a
11 little later.

12 So I actually wound up agreeing with
13 John. I thought that 1A reminded me of my
14 grandfather's service and when he died with the folded
15 flag. And that really hammered the issue home. And
16 so those were my choices. Thank you, Mr. Chair.

17 DR. BROWN: Thank you so much. Let's
18 turn now to Peter.

19 DR. VAN ALFEN: Thank you, Dr. Brown.
20 I just want to preface my comments by saying I spent
21 about two hours at the memorial yesterday. Haven't
22 really spent time there before.

1 And I really wanted to try to
2 understand what it was I was looking at on the coin
3 designs and to just try to get a sense of all this.

4 Obverse 3 I think is, as Dean said,
5 very evocative. I like that quite a bit. And as he
6 also mentioned, we might want to choose some similar
7 design to -- for a later consideration with the clad
8 or what have you.

9 So I prefer the second choice of the
10 reverse -- the second preference -- Reverse 3 -- since
11 this incorporates some of the major just design
12 elements of the monuments -- the wreaths as well as
13 the bronze ropes that are there.

14 And I think since this is -- in a way
15 this program is focused on the monument as well as
16 what the monument represents.

17 I think they're trying to incorporate
18 elements of the monuments rather than, say, full flag,
19 which is symbolic but is not actually part of what is
20 represented at the monuments. So again 3 and 3 --
21 Obverse 3 and Reverse 3 are my preferences.

22 DR. BROWN: Thank you so much. Art?

1 MR. BERNSTEIN: This is Art Bernstein.
2 I'm having a little trouble with the phrase "no-
3 brainer" because I don't agree. And I don't know what
4 that says about my opinion.

5 But I'm afraid I don't agree with the
6 liaison's recommendation. I found that curvature of
7 the wall to be -- to seem like an optical illusion.
8 And for me the stars appear misshapen and so I was not
9 attracted to that design.

10 I like the more traditional approaches
11 of designs -- Obverse Designs 1 and 2. And for the
12 reverse I would go with the preference of the liaison.
13 I thought Reverse 2 would be a good choice.

14 DR. BROWN: Thank you so much. Dr.
15 Fuller?

16 DR. FULLER: Thank you, Dr. Chairman.
17 This is Harcourt Fuller. First of all let me say that
18 these designs, all of them, they are wonderful.

19 They I think evoke so much history,
20 emotions. It makes it challenging to choose.
21 Nonetheless I will go ahead and endorse the
22 recommendations of the liaison.

1 DR. BROWN: Thank you. Let's go to
2 Mike Moran.

3 MR. MORAN: Thank you, Dr. Brown. This
4 is Mike Moran. I guess I'm falling in the no-brainer
5 category here. It's dangerous.

6 I actually, when I went through these,
7 looked at Gold Obverse 3 and 4. I felt they were
8 equal. And still feel that way between the two of
9 them. Maybe if I had my way I would lean to 4 over 3.
10 But I'd probably give them both threes.

11 On the reverse I like Gold Reverse 3.
12 It's uncluttered. I don't think you need to have the
13 World War II and the date there as you do in 3A.

14 I also like the tie back to the
15 memorial itself using the design elements from the
16 memorial. I think the wreath and the rope make a nice
17 reverse for that. So that's where I am.

18 DR. BROWN: Thank you so much. Let's
19 turn now to Darla.

20 MS. JACKSON: This is Darla Jackson.
21 Thank you so much. I was really leaning toward
22 Obverse 2. But hearing that there was no eternal

1 flame at the site it made me go in favor of the
2 preferred design of 03 -- Obverse 3.

3 And then the reverse -- I felt that at
4 this scale, while Reverse 2 was my preferred design
5 overall, just looking at it at that size that it would
6 be produced at it became problematic in terms of
7 legibility from my point of view.

8 And so I went for Reverse 5. It's one
9 of the more simplified but it references the wreaths,
10 which have a few present at that location. And so I
11 felt it -- to honor them in that way would be nice.

12 DR. BROWN: Thank you so much. Let's
13 turn now to Kellen.

14 MR. HOARD: Thank you. This is Kellen
15 Hoard. Honestly with all due respect I thought the
16 obverse designs were kind of boring. None of them
17 really spoke to me.

18 As we mentioned, I feel like I see a
19 lot of stars. I see a lot of olive branches. None of
20 those really spoke to me as anything particular to
21 greatest generations or World War II besides there
22 being a Wall of Stars.

1 And as a member of the public I feel
2 the same in representing the public. I see a lot of
3 stars. So none of them really -- 3 was fine for an
4 obverse. Like, I'd be okay with that.

5 I'd also even be okay using Reverse 1A
6 as an obverse even. I think that might tie better
7 together what the liaison said about, you know,
8 generations today and tomorrow realizing the
9 applicability going forward.

10 And actually trying to make it the
11 greatest generation themselves because it actually
12 does key in on the generations of tomorrow. So that
13 would tie it in on the obverse.

14 And I think that -- even that kind of
15 somewhat more interesting design. And then so that's
16 -- would even be on the table for me.

17 And then on the reverse my initial
18 inclination was to go to 2 on reverse. But I think
19 that's going to be probably too many details. I'll
20 still give it points. But I think it's going to be
21 too many details.

22 So I would go with probably one of the

1 wreath ones. I have no strong opinions there either.
2 Larger point was just I was not really taken with any
3 of the obverses there. So yeah. Thank you.

4 DR. BROWN: Thank you so much. I must
5 confess that I was probably moved more by the
6 preferences of the liaison. So I'm going to in fact
7 align my votes with them.

8 At this point are there any additional
9 comments or motions from the members? Mike or Joe, do
10 you have any additional comments?

11 MR. MENNA: No, sir.

12 MR. SCARINCI: Can I say something
13 additionally? I'm thinking about what John said
14 earlier. You know, and I happen to have a folded flag
15 too.

16 And I think the purpose, you know, the
17 purpose of a commemorative program, you know, in
18 addition to memorializing something, right, is at the
19 end of the day you want to make money; right? And you
20 want that surcharge; right? Because that's important;
21 you know?

22 So I'm kind of thinking by putting the,

1 you know, by putting the folded flag on the reverse
2 you are at least doing something here that does create
3 a connection to living people that will buy -- that
4 possibly will buy this coin; right? And therefore
5 create those constituencies of coin.

6 So as much as I -- and I don't
7 particularly care for any of the reverse designs. And
8 I think No. 2 -- Darla's completely right.

9 And the more I look at No. 2 I know I'm
10 going to regret it when I see the coin because it's
11 going to be -- you know, forget a seven -- you know,
12 we're going to need a seven-time loop to look at this
13 coin; right?

14 So probably No. 2, as nice as it is,
15 maybe we could put it into -- I think Peter said this.
16 There are other places where we do this. So maybe we
17 can save No. 2 for one of the larger, you know, one of
18 the larger planchets.

19 And I could see where Darla's coming
20 from with Reverse 5. It's simple. It's a small
21 thing. I could also see where Mike is coming from
22 with 3. But I think 1A creates some constituency for

1 the coin. So I just wanted to just add that.

2 DR. BROWN: Any further comments by
3 members of the committee? Hearing none, the committee
4 will now score the candidate designs for the Greatest
5 Generation Commemorative Coin Program.

6 Again as usual you have your
7 scoresheets -- and those of us participating
8 virtually. Please all provide them to Greg Weinman.
9 We will take a five-minute break for the scoring and
10 tallying.

11 (Off the record.)

12 MS. WARREN: It is 2:16. We are back
13 recording.

14 DR. BROWN: We are back. I recognize
15 Greg Weinman, counsel to the CCAC, to present the
16 results from the scoring.

17 MR. WEINMAN: The results for the gold.
18 The obverse was fairly conclusive. Out of 33 possible
19 points, Obverse 1 received 4. Obverse 2 received 11.
20 Obverse 3 received 27. That became the high-scoring
21 design. And Obverse 4 received 13.

22 The reverses were a little less

1 conclusive. Reverse 1 received 2. Reverse 1A
2 received 18, making it technically the highest vote-
3 getter.

4 Reverse 2 received 16. Reverse 3
5 received 15. Reverse 3A received 3. Four received
6 five. And then Reverse 5 received 12. So a little
7 less conclusive on the reverses. But conclusive with
8 respect to the obverse.

9 DR. BROWN: Okay. Following the
10 pattern that we did previously let us then proceed to
11 the silver. Again I'd like to recommend that we keep
12 it at three minutes or less. Let's turn to Dennis
13 Tucker.

14 MR. TUCKER: Thank you, Dr. Brown. For
15 the obverse of the silver dollar I was attracted to
16 Obverse 2 in its various iterations.

17 I think central design is really neat.
18 It spells out the coin's purpose. It's monumental.
19 It's dramatic. It speaks to service and work and
20 accomplishment.

21 So I was really drawn to Obverse 2. I
22 think that this is -- it's so monumental. It's

1 something that we would expect to see on the three-
2 inch bronze Congressional Gold Medal for a World War
3 II theme. So I really like.

4 Of the three, I think 2B is the
5 strongest because it spells out what's going on. You
6 know, it's got the inscriptions, "World War II
7 Memorial".

8 It has the dates 1941 to 1945,
9 defenders of freedom. So 2B is my strong preference.
10 And then for the reverse I think the liaison's
11 preference of 1A is strong.

12 And I think it's -- these are just
13 going to be wonderful sculptural opportunities for the
14 Mint's engravers. I like 2B for the obverse and 1A
15 for the reverse. Thank you, Mr. Chair.

16 DR. BROWN: Thank you. Turning now to
17 John.

18 MR. SAUNDERS: For the obverse, first
19 question on Obverse 03. What is being held in the
20 hand that doesn't have the sword? Is that a lightning
21 bolt or a series of lightning bolts or --

22 MS. SULLIVAN: It's a broken sword.

1 MR. SAUNDERS: It's a broken sword?

2 MS. SULLIVAN: Mm-hmm.

3 DR. BROWN: The other side of the sword
4 -- the broken sword.

5 MR. SAUNDERS: Okay. I like the
6 design. I would like something -- an olive leaf,
7 branch, instead of a broken sword for the other side
8 to kind of be consistent with American coins. But I
9 like that one.

10 And I thought 05A is not bad. I still
11 like the other better. And those are the only two I
12 really liked with the obverse design.

13 Reverse design I like the ones where
14 they show the memorial. I think my favorite would be
15 6A. But I could live with 6, 5, or 4 for that matter.

16 And if we didn't choose Obverse 2 I
17 like 7 also. Same reason I liked Obverse 2. You
18 know, you wouldn't put a group of planes on it.
19 They're on opposite sides of each other.

20 DR. BROWN: Thank you so much. Turning
21 to Donald.

22 MR. SCARINCI: I really do like Obverse

1 1 or 1A would be fine. I think Obverse 2B, you know,
2 even though it's not something I would typically like
3 it does kind of remind you of some of our classic
4 commemorative coins from the classic series.

5 And so I think I would go with -- as
6 far as an obverse I think it's a tough call between 1A
7 and 2B. But I think probably it's 2B.

8 For the reverse I agree with John about
9 this is our -- this is an independent -- I think Peter
10 said it earlier in the opening context of the gold.
11 There's another opportunity to get this monument in.
12 This might be the place to do it.

13 So any one of those -- 4 or 5 --
14 probably 4, 5, or 6A -- 5 being a little more
15 interesting because of the -- a little more
16 artistically interesting in terms of the view, which
17 is not something you might normally see. So I
18 probably will go with 5.

19 DR. BROWN: Thank you so much. Let's
20 turn now to Dean.

21 DR. KOTLOWSKI: Thank you very much,
22 Mr. Chairman. This is Dean Kotlowski. I'm very

1 grateful to the members of the committee who went
2 before me because they helped to clarify my thinking
3 about this program and about this portfolio, which I
4 really struggled with.

5 So I'm going to start out with what I
6 didn't much care for. And those were the ones that
7 were one -- Obverse 1 and 1A. And then we get
8 versions of this.

9 You know, I don't know. I'm going to
10 come across and fill the scene here a little bit. But
11 you know, I -- it reminded me Esther Williams and
12 Busby Berkeley musicals where you're looking at the
13 top of something and there are people sort of swimming
14 around in there.

15 And those were the eagles -- I had
16 trouble making it out and seeing how it all fit
17 together. I think it was a good effort on the part of
18 the artist. There's something about it that just fell
19 short.

20 Like John, I think it's time to
21 represent on the coin the victory medal. And so I see
22 a victory again here. So I was very drawn to Obverse

1 3.

2 I really discounted 2, 2A, ad 2B. But
3 Dennis, you know, got me -- and others got me thinking
4 that, you know, maybe 2B is good. I like the
5 depiction of people.

6 And so I'm going to give that some
7 consideration and see what everyone else says. I'm
8 very much a follower with this one.

9 But on the reverse I was very much
10 attracted to 6A, 6, and 5. And depending what mood
11 I'm in -- if I want to be a little bit artistic I
12 agree with Don.

13 You know, 5 really gives you a
14 different perspective -- manages to cover a good
15 portion of the monument.

16 For me it's a tie between 5 and 6A,
17 which is very traditional. But it's uncluttered. You
18 don't have the trees in the background. And you have
19 all of those nice words. And it's got a good balance
20 to it.

21 So it's kind of a tie between 5 and 6A
22 and then maybe -- yeah. And then 6 being maybe a

1 little bit below that. Thank you, Mr. Chair.

2 DR. BROWN: Thank you so much. Let's
3 turn now to Art.

4 MR. BERNSTEIN: This is Art Bernstein.
5 There were some obverse designs and reverse designs
6 that featured those eagles that we were just speaking
7 of.

8 And I found those eagles hard to see.
9 And so I discounted both of those designs for the
10 obverse as well as for the reverses.

11 I also was attracted to the depiction
12 of victory. I like the tie in with the victory medal.
13 And so my preference for the obverse would be Obverse
14 3. I also like Obverse 5 and 5A again because of the
15 depiction of victory.

16 For the reverse I wanted a reverse the
17 features the memorial itself as I was putting victory
18 on the obverse.

19 And I looked carefully at Design 5. To
20 me that looked a little bit like an MC Escher print.
21 The looking at it from above I saw the stairs going up
22 and down in the same look.

1 And it just -- I found it made me a
2 little dizzy. So I would go with one of the other
3 reverses that features the memorial. And that would
4 be 6 and 6A. Thank you.

5 DR. BROWN: Thank you so much. Dr.
6 Fuller?

7 DR. FULLER: Thank you so much, Dr.
8 Chairman. Just a couple of things on the obverse.
9 Yes.

10 As someone who likes to highlight
11 international relations, I like the fact when we're
12 able to highlight, you know, the Atlantic, for
13 example, you know, all the various countries that
14 played a role in the Second World War. So I like
15 highlighting the Atlantic.

16 With that said though, I do think that
17 although I do like the designs, some of them for me
18 they're too busy. And that's why I would like to go
19 to 04.

20 I really love this coin because it
21 reminds me of the -- is it Evita Adar? Is that the
22 one? And also the hope coin; right? Because it's

1 just the way how the lines work. And I just think
2 it's a unique coin.

3 And the other thing I like about this
4 is when I see this, this could be a soldier or a
5 police officer. And I feel like it pays homage to
6 both. You know, that's just how I -- when I read
7 that. So I really like that.

8 And then on the reverse I want to say a
9 couple of things. I do like 3. I don't know why. I
10 see that as a -- sort of like a double helix. It just
11 has an unusual design that kind of pulls you in.

12 Nonetheless I do really like 5 because
13 it just feels like you could dive into it. You know,
14 it gives you that three-dimensional look. For me it's
15 unusual in the sense that it invites you in. Thank
16 you.

17 DR. BROWN: Thank you. Mike Moran?

18 MR. MORAN: Thank you, Dr. Brown. I
19 want to expand a little bit on what Dennis said. I
20 agree with him on the obverse. It's 2B I believe it
21 is. Back up here.

22 But I want to explain why he chose what

1 he chose on the reverse. When you look at 2A -- no;
2 2B. When you look at 2B and you look at the globe
3 there it's got the Atlantic.

4 So that is why Dennis went to on the
5 reverse 1A because that's the Pacific. So in that
6 regard Dennis was getting the whole world and the two
7 hemispheres there. That's what he was trying to
8 accomplish with that.

9 I kind of like the way the eagles'
10 wings feather out against the rim there. I think
11 it'll make a nice coin.

12 But I also think in terms of the
13 reverse a couple of observations. I liked 2. But
14 it's redundant with what you have if you go with 2B on
15 the obverse. You already have the various services
16 there as well. So I'm not going to be going with that
17 one.

18 Everybody seems to like 5 because of
19 its three-dimensional aspect on the reverse. And it
20 is in the drawing three-dimensional. But I guarantee
21 you when you get coin ready you're going to lose that
22 third dimension.

1 And it's going to look like a mess. I
2 don't think that you're going -- unless you know what
3 you're looking at -- you're going to be able to
4 instantly envision what the artist is trying to
5 represent there. I think it will get lost in coin
6 relief.

7 If you feel that you need to tie into
8 the monument itself the best one with the least amount
9 of clutter is 6A. I like the idea of the victory
10 medal. But I don't like it on the reverse.

11 And the eagle to me is awkward. So I'm
12 really going to be splitting my votes on the reverse.
13 That's it for me.

14 And I have watched my battery go from
15 55 percent to 24 percent. It must be the server here.
16 Something is wrong. But anyway I'm going to have to
17 shut it down here in a minute and get my juice back.

18 DR. BROWN: Thank you so much. Let's
19 turn to Darla.

20 MS. JACKSON: Hello. This is Darla
21 Jackson. In terms of this set being geared towards
22 service, 2A Obverse is the one that I'm looking at.

1 I enjoyed the whole No. 2 set but I
2 think that giving the figures a little bit of room
3 around them representing each of the arms here
4 supporting together the world I think is a really
5 beautiful sentiment.

6 I think the other ones would work as
7 well. I just think on a smaller scale it just starts
8 to get a little bit more difficult to read.

9 In terms of the reverse I am in favor
10 of the designs that showcase the memorial. I am very
11 partial to No. 5. I understand the concerns. But I
12 think the composition is really interesting.

13 And it's this idea of looking back and
14 looking over what has been accomplished. So I think
15 conceptually I enjoy that idea.

16 However I'd also be very happy with a
17 more straightforward view such as 6A. I think that
18 that's very clean. There's a lot of room for the
19 design to be showcased but not overwhelmed by the text
20 involved.

21 DR. BROWN: Thank you so much. Let's
22 turn to Kellen.

1 MR. HOARD: Sure. I aligned with a lot
2 of people earlier around Obverse 2B. I thought that
3 was compelling. And I liked the people-oriented
4 design.

5 I think that's -- especially for the
6 public -- pretty exciting to look at. Often more so
7 than allegorical depictions of liberty, especially if
8 we're focusing on greatest generation and trying to
9 tie it back in some way to that theme. And then on
10 the reverse, Joe, I had a question for you if I
11 could --

12 MR. MENNA: Yeah.

13 MR. HOARD: -- which is that for
14 Reverse 5 there were concerns it would not show up.
15 Do you feel technically that wouldn't -- that it
16 wouldn't show up as three-dimensional in practice?

17 MR. MENNA: This is Joseph Menna. If
18 one refers back -- with all due respect to Mike, we
19 did multiple American innovator dollars that had
20 forced perspective. We had one with an ironworker
21 standing above a city skyline.

22 And we also had one -- forgive me for

1 forgetting which state. But there was a cross-section
2 of a tunnel in forced perspective that was -- that is
3 infinitely more difficult to pull off in perspective
4 than this.

5 And that was very ably pulled off by
6 the design sculpting staff. Virginia. I guarantee we
7 can pull this off with all due respect to Mike --

8 MR. HOARD: Perfect. So then --

9 MR. MENNA: -- ably.

10 MR. HOARD: In that case I would land
11 somewhere on 5 or 6 for reverse. I actually wouldn't
12 go for 6A. I think 6 would be better. And because as
13 previously mentioned I'm not a fan of vertical lists
14 of words on coins. I just find them to be a less
15 interesting, less compelling thing.

16 And to me it kind of seems as if we
17 couldn't find out any way to do that through design or
18 through symbolism so we decided to write the words
19 down directly and not even put it on creatively.

20 So I would rather go with at least 6,
21 which has at least some level of curvature to it,
22 fewer words, and kind of embraces that symbolism more

1 than explicitly just listing off words that they
2 couldn't find a way to express artistically in a
3 different way.

4 DR. BROWN: Thank you so much. As the
5 Chair I must confess that I'm looking --

6 MS. WARREN: You missed Peter.

7 DR. VAN ALFEN: Yeah. I --

8 DR. BROWN: I'm sorry. My apologies.
9 Please.

10 DR. VAN ALFEN: This is Peter van
11 Alfen. Part of the reason I spent two hours at the
12 monument yesterday is because there are these series
13 of roughly 24 plaques -- bronze plaques -- that are
14 about three feet long and about a foot high that
15 depict various scenes of combat, scenes of the home
16 fronts, and so forth.

17 And I find that Obverse 2 actually
18 really ties in well to what you see of the figures
19 across a wide spectrum of activities that are depicted
20 on those plaques. And I find that tie in to be
21 actually really quite compelling.

22 Also this obverse seems reminiscent of

1 that iconic image of the flag raising on Iwo Jima,
2 which also is an iconic image from the Second World
3 War. So I'm very much in favor of Obverse 2 or one of
4 them -- probably 2A.

5 Now part of the other reason I spent a
6 great deal of time there yesterday was that in each
7 one of these towers there is this amazing structure
8 where bronze columns rise up.

9 There are then the eagles perched on
10 top of them which have the ribbons in their mouths,
11 which then support the wreath. And so it is an
12 amazing thing to look at from different perspectives.

13 And what you're seeing in Reverse 2 --
14 oh, no. Sorry. Reverse 1 is essentially standing
15 directly below that structure looking up through the
16 opening in the ceiling of that tower where in this
17 case that globe has been positioned where the open sky
18 would be.

19 And so I also like the tie in between
20 the globe on the -- this reverse and the globe on the
21 obverse of 2.

22 And so there's some continuity between

1 both the obverse and reverse designs with that as well
2 as some of -- I think some of the most amazing
3 architecture as well as many artistic aspects found on
4 the monument that are represented to some degree in
5 the Obverse 2 and then Reverse 1. So I'm very much in
6 favor of that combination of designs. So thank you.

7 DR. BROWN: Again I want to thank my
8 colleagues for their comments. From my military prism
9 I think I would lean in the direction of Obverse 2B,
10 which actually gives a depiction of one theater and
11 also focuses on people, and Reverse 1A.

12 That gives the globe in another part --
13 the Pacific -- to the points that were raised earlier.
14 At this point are there any additional questions or
15 comments from members of the committee?

16 MR. SAUNDERS: You know, I know we're
17 never going to do this. But I think 1A -- I think
18 Obverse 1A and Reverse 1A done in relief as a medal --
19 even if the Mint marketing staff wants to do it -- has
20 to do bullion -- I think would be a really cool medal.
21 Really cool. Anyway. And then they could market it
22 as a set.

1 DR. BROWN: So we can return the focus
2 on this program. And we can talk about other
3 things -- other options later on when the time is --
4 yes?

5 MS. ROTONDI: I just wanted to make one
6 comment because I think -- I'm learning a lot
7 listening to all of you and what you're looking for.

8 It's interesting that you -- a lot of
9 you chose the 2 and 2B depicting people. And that was
10 something that we were very concerned about is
11 depicting people because inclusivity and then
12 somebody's excluded.

13 I mean, for example, the 442nd all
14 Japanese American were the most decorated unit. I
15 don't think there's an Asian depicted.

16 So I mean, so that -- for me when I
17 look at it I think of who's not represented. And so
18 that for me was something that was struck. But you
19 know, I just wanted to make that comment.

20 DR. BROWN: Thank you so much. Are
21 there any further questions or comments?

22 MS. WARREN: Dennis has his hand

1 raised, sir.

2 DR. BROWN: Dennis?

3 MR. TUCKER: Thank you, Dr. Brown. I
4 think was that Holly who was just speaking?

5 MS. WARREN: Yeah.

6 DR. BROWN: Correct.

7 MS. ROTONDI: Yes.

8 MR. TUCKER: Oh. Holly, thank you for
9 that commentary. And that actually was in the back of
10 my mind as I was reviewing this portfolio.

11 My grandfather-in-law was a member of
12 the USAFFE. So he was a Filipino who volunteered for
13 the United States Armed Forces in the Far East.

14 And anyway, coin design can't do
15 everything. But it can accomplish quite a bit. And I
16 do think that 2B is a great accomplishment. And it
17 represents well the great accomplishments of that
18 generation.

19 So I'm not overly concerned about that
20 absence. But I am aware of it. But it's not of great
21 concern. But thank you for your commentary on that.
22 And thank you, Dr. Brown.

1 DR. VAN ALFEN: I would also just like
2 to respond to Holly's comments. As always, when
3 depicting groups of people like this, which is
4 surprisingly representative of an entirely broad
5 population, you are going to have problems like that.

6 But you know, with concerns of that
7 sort if this were to be chosen we could have a motion
8 to adjust some of the features and some of the people
9 depicted to be a little bit more inclusive. So I
10 mean, that is always an option, you know, with
11 something like that. So adjust as necessary.

12 MS. ROTONDI: Thank you.

13 DR. BROWN: Joe and Mike, did you have
14 additional comments or suggestions?

15 MR. MENNA: An inappropriate one --
16 maybe out of my lane. The only thing with that Peter,
17 and I'm not -- I don't want to speak on behalf of ODM
18 -- is to make it more -- to make this more fully
19 representational there'd have to be researches to
20 regiments, uniforms, this and that.

21 Because we do not -- everybody wasn't
22 allowed to fully participate in the same way. So we'd

1 have to pick which one of these folks can be this,
2 represent this part of the society, which one of these
3 folks could do that.

4 And that could get a little tricky I
5 think just from my experience of representing a lot of
6 different service people.

7 DR. BROWN: No further comments at this
8 point? Then on that basis I suggest that we make the
9 score. And again please pass your scoresheets --
10 those of us that are here. And those that are
11 participating virtually please send them to Greg. We
12 will take five minutes for the score and the tally.

13 MS. WARREN: It is 2:40. Stopping
14 recording.

15 (Off the record.)

16 MS. WARREN: It is 2:48 and we're back
17 to recording.

18 DR. BROWN: We are back. I recognize
19 Greg Weinman, counsel to the CCAC, to present the
20 results of the scoring sheets.

21 MR. WEINMAN: Once again there is a
22 more clear preference for the obverse than the

1 reverse. But beginning with the obverse. Obverse 01
2 received 4 points. 01A received 6. 02 received 7.
3 2A received 9.

4 2B received 25 out of a possible 33,
5 making it the high vote-getter -- high-score design.
6 03 received 12. 04 received 4. 05 received 7. And
7 5A received 5.

8 Moving on to the reverses, which was a
9 little less definitive. Reverse 1 received 5.
10 Reverse 1A received 18, making it the high vote-getter
11 -- 18 out of 33.

12 02 received 2. 03 received 4. 04
13 received 7. 05 received 17 -- so very close. 06
14 received 14. 6A received 15. 7 received 3. 7A
15 received 1. And 8 received 1.

16 DR. BROWN: Very good. We will
17 continue now with the clad. So are there any
18 questions or comments from the committee regarding the
19 clad designs? Hearing none and seeing none, any
20 coming from the liaison or our chief of engraving?

21 MR. MENNA: No, sir.

22 DR. BROWN: Okay. That being the case,

1 let us then begin our discussion. And continuing that
2 fantastic pattern we've had in the past, let's begin
3 again with Dennis Tucker.

4 MR. TUCKER: Thank you, Dr. Brown. The
5 portfolio for the half-dollar was harder for me. To
6 Dean's earlier question, I tried to focus on the home
7 front. Obviously a lot of these designs for the
8 obverses in particular deal with that theme.

9 My father was 6 years old when the
10 United States entered the war. And his brothers were
11 older. They actually served in the military. And of
12 course his parents, my grandparents, were solidly in
13 the home front generation.

14 So everybody was involved. Everybody
15 in the family, everybody in America at that time of
16 course was involved in collecting scrap metal.

17 If you're a kid, you know, you're
18 outside watching for airplanes, whether that really
19 helps the military effort or not. Rationing of
20 course.

21 But then something I've done is I've
22 looked through old newspapers for references to my

1 grandparents.

2 And you know, all the ladies back
3 then -- my grandmother and her friends -- they would
4 have benefit luncheons and clothing and food drives.
5 And they would welcome soldiers home if they were home
6 on leave.

7 And there was just wonderful news from
8 that era. Just small, you know, little hometown news
9 that showed that everybody was involved in this war
10 effort.

11 So having said that and just segueing a
12 bit on an unrelated note, for the obverse I really
13 like the motif of Obverse 1. And that was -- and when
14 I say 1 I include 1A in that group.

15 Obverse 1 was the liaison's third
16 preference. I actually prefer 1A. No; I'm sorry. I
17 take that back. I prefer Obverse 1 with the longer
18 inscription -- righteous strength forged through
19 unity.

20 I think that that captures the essence
21 of that home front activity and involvement in the
22 war. The nation had righteous strength. And it was

1 forged through being united.

2 I would prefer to see World War II on
3 the shield on Obverse 1 -- so take that from 1A and
4 put that on 1. But anyway, I know you're not that
5 detailed if 1 ends up being the preference.

6 For the reverse this was harder. I
7 think the reverse designs that depend on architectural
8 views of the memorial are not really appropriate.
9 We're doing that elsewhere in this suite of coins.
10 And it doesn't really speak specifically to the home
11 front.

12 So my preference for the reverse is --
13 strangely enough it's actually Reverse 2. And it's
14 more for the text than for the image.

15 When I first saw Reverse 2 I thought,
16 "Well, that row of houses doesn't really -- that could
17 be anywhere, anytime. It could mean anything."

18 But I think the addition of the text
19 "National unity" in such a big font -- and E. Pluribus
20 Unum, which reinforces the concept of one out of many
21 -- I think that brings together a nice cohesive design
22 when you add it to the obverse.

1 So Reverse 2 was actually my favorite.
2 But Reverse 3, which was the liaison's second
3 preference -- I think again more for the text -- the
4 use of the word "unity" I thought that that had some
5 merit as well.

6 But Reverse 2 combined with Obverse 1
7 or 1A or some combination of those -- those are my
8 choices and my thoughts. Thanks to our liaisons and
9 thank you, Dr. Brown.

10 DR. BROWN: Thank you so much for your
11 thoughtful comments. Ladies and gentlemen, please
12 remember three minutes. John, next?

13 MR. SAUNDERS: John Saunders.

14 MS. WARREN: Hold on. This is
15 Jennifer. Is there someone that has their mic open in
16 the room? Okay. Let me check these people because
17 there's an echo.

18 MR. SAUNDERS: Okay. Well, this is
19 still John Saunders. I want to echo a bunch of
20 comments Dennis made.

21 My brother enlisted in World War II.
22 And he was luckily -- had a good war in England, in

1 France, or in Germany. Wasn't shot at. But he was
2 overseas for three or four years.

3 And my mother, who you'd never -- if
4 you knew her you'd never think of her having a job
5 like this. She went down and got a job in a factory
6 making machine guns. She ground machine gun barrels.

7 So the part of getting the whole -- the
8 unity in the United States together and everybody
9 wanting to chip in and help I thought is a theme
10 that's worth doing.

11 But I'm sorry. I didn't think any of
12 these designs really accomplished that scene. I'm
13 with Dennis. I like the legends on the reverse
14 national unity. I like that legend. I just don't see
15 the houses there as they're meaning anything.

16 So for the obverse design even though
17 I'd like to present the national unity, I like the
18 looks of Design 1 and 1A. And I think I'm kind of
19 with Dennis. I like 1 better.

20 But I think moving World War II over to
21 thing on 1A -- and in terms of reverse is to say I
22 love the legends. I'd like to see the national unity

1 on one of the reverse designs.

2 But I also think that we -- I think we
3 rejected all the architecture ones. We have that one
4 with the stars and the thing that -- personally but I
5 like the -- they all together probably have more votes
6 than the design we picked for the -- or put in favor
7 of for the silver dollar.

8 I think we need to give the folks at
9 the memorial at least one coin that has the
10 architectural features on it. And so for that reason
11 I'm in favor of 3 and 7.

12 DR. BROWN: Thank you so much. Three
13 minutes. Moving on to Donald.

14 MR. SCARINCI: So I think this may very
15 well become the commemorative -- the contemporary
16 commemorative dollar coin that has two reverses or the
17 one that has no obverse.

18 So I am not going to vote for any of
19 these obverses. And I would implore people not to
20 support the -- I guess unless this is Hawaii and these
21 planes are Japanese I don't know where this Coin No. 4
22 is going.

1 But the Ozzie and the Harriet view of
2 Reverse 2 -- or the suburbanization of America in the
3 40s maybe -- that's the theme of all the -- of all
4 these houses that are not my reality.

5 My reality is a four-bedroom -- a four-
6 room apartment in Union City -- a three-room
7 apartment. I'm sorry. So I think I'm not going to
8 support any of the obverses. There are not obverses.

9 The reverse I agree. I think someone
10 said it -- I forgot who -- you know, to give the
11 memorial something that depicts the memorial. So if
12 they like Reverse 3, Reverse 3 is good. Reverse 7 is
13 good. Anything but Reverse 2, please.

14 DR. BROWN: Thank you so much. Turning
15 now to Dean.

16 DR. KOTLOWSKI: Thank you, Mr.
17 Chairman. This is Dean Kotlowski. Again struggling
18 with this. Really briefly, grandson of a person who
19 fought in the war and won a silver and bronze star.
20 And his wife, my grandmother, was a Rosie the Riveter.
21 I've mentioned that before.

22 I also wrote a biography of Paul

1 McNutt, who headed the war manpower division in World
2 War II. So the home front -- and that was a pretty
3 miserable appointment for somebody who had a lot of
4 political prospects.

5 So all of that is to say that I was
6 looking at the home front. And you know, you could do
7 1. If you're looking at the Obverse 1 and 1A you
8 could pair it with -- talking about two reverses,
9 Donald, here.

10 You could pair it with Reverse 1. And
11 then you'd have a kind of swords and ploughshares type
12 motif. I'm not necessarily recommending that. But of
13 the obverses I was drawn to No. 5. I don't know if
14 anybody's going to say anything about No. 5. But
15 sorry here.

16 UNIDENTIFIED SPEAKER 9: Somebody
17 answer it quickly.

18 DR. KOTLOWSKI: Yeah. This is going to
19 happen. I don't think anybody's going to go for No.
20 5. I think No. 5 brought in the barns and the idea of
21 the work and the factories -- the stuff that was done
22 at home.

1 And I have no idea what to do with the
2 reverse. Right now, the reverse, I'm kind of being
3 persuaded that the thing with the eagles and the
4 ribbons -- I might go with that.

5 And if I do then we do need to have the
6 memorial. And maybe we have Reverse 7. Or maybe we
7 take one of the silver memorials -- like the one with
8 the cross-section view that finished second -- and
9 maybe make that the half-dollar reverse. How would
10 that strike people? Just a thought. Thank you, Mr.
11 Chairman.

12 DR. BROWN: Thank you so much. Let's
13 turn now to Peter.

14 DR. VAN ALFEN: Thank you, Mr.
15 Chairman. I'm mostly in agreement with a lot of what
16 has been said here. And the preference for Obverse 1
17 is my preference currently. And Reverse 7 as well.
18 So I'll just keep it brief and say that's that.

19 DR. BROWN: Thank you so much. Let's
20 turn now to Art.

21 MR. BERNSTEIN: This is Art Bernstein.
22 In referencing my recommendations I was hoping to say

1 this is a no-brainer. But I'm in support of the
2 liaison's preferences -- 5 and 7. Obverse 5 and
3 Reverse 7.

4 DR. BROWN: Thank you so much. Let's
5 now turn to Dr. Fuller.

6 DR. FULLER: Thank you. I'm thinking a
7 lot about what Donald said. And so this is difficult
8 for me because I agree with what you're saying.

9 Nonetheless I like 2A. There's
10 something about that little boy clutching the flag.
11 Even if you didn't have the legend in there it's very
12 emotional.

13 It makes you think about the sacrifices
14 even if it didn't have the word "sacrifice". The
15 price of freedom is not free. I just think that's a
16 powerful statement.

17 And then with respect to 4 I -- I'm not
18 as -- I guess if I understand you correctly, Donald,
19 you're not sure if that image is historically correct.

20 Nonetheless to see, you know, the woman
21 -- she's sort of waving, you know, the Air Force, you
22 know, wishing them well and, you know, there's farming

1 going on. There's the homestead. There's a little
2 boy. It underscores the notion of the home front.

3 And then for the reverse I think going
4 with the theme of including people and the home front
5 I would go with 5. Thank you.

6 DR. BROWN: Thank you so much. Let's
7 turn now to Darla.

8 MS. JACKSON: Yes. Hello. This is
9 Darla Jackson. Thank you. I am having trouble
10 finding somewhere where I feel like the contributions
11 of everyday Americans is shown here in a way that
12 translates well.

13 So I'm going to just go toward the
14 design that I feel like is going to work beautifully
15 on a coin, which I feel like is Obverse 1.

16 And then in terms of the reverse
17 because of a lot of folks having echoed that we don't
18 have a representation of the monument itself I'm going
19 to go with Reverse 7.

20 I think that this is a nice viewpoint.
21 If you were someone -- an everyday civilian coming to
22 honor these heroes you would be walking down the path

1 in this way. And so I think the perspective sort of
2 echoes the idea here a bit, which is nice. Thank you.

3 DR. BROWN: Thank you. Kellen?

4 MR. HOARD: Thank you. Kind of in line
5 with the other members of the committee, I was not
6 really again struck by any of the obverse designs
7 here, especially as a representative of the general
8 public. I just didn't see much that spoke to me.

9 In regard to a -- I mean, like, maybe
10 1A. I think it's important to call for World War II
11 there. In regard to the two designs that I think
12 Harcourt mentioned I understand that's looking at life
13 -- sacrifice, not being free.

14 I think it will be ultimately seen as
15 the depressed little boy coin. And so I didn't want
16 to, you know, kind of give that impression. And the
17 airplane flying overhead didn't really strike me
18 either.

19 So I was -- I didn't really have any
20 one that stood out to me there. Same with the
21 reverses. Mostly I'd recommend against some, like
22 Reverse 3 I'd recommend against.

1 It looks like unity is dead as of 1945
2 to me. It only lasted four years. So I wouldn't go
3 with that one.

4 I do think we should have the monument
5 on one of the coins. So I would say 7 would be my
6 recommendation for the reverse just because it's not
7 in any of the other ones. I think it's a nice design.

8 So if I had to a -- I guess my question
9 for the committee generally would be are there any
10 specific designs that you're actually passionate about
11 versus fine with?

12 Because what I've heard so far is
13 mostly, like, "It's okay." But not much we love it
14 and we want it on the coin. So that's what I would
15 ask. Not only for individual designs but also for
16 pairing.

17 DR. BROWN: Thank you so much.

18 MR. HOARD: Thank you.

19 DR. BROWN: Let's turn to Mike. I
20 think you'll find the answer to that pretty soon.

21 MR. HOARD: Yeah.

22 DR. BROWN: Mike?

1 MR. MORAN: Thank you, Dr. Brown. This
2 is Mike Moran. I have one question first. And this
3 is for Peter. What model B-17 is that?

4 DR. VAN ALFEN: It's a G model.

5 MR. MORAN: G model?

6 DR. VAN ALFEN: Or maybe a late F.
7 They started putting chin turrets on some of the late
8 F models. But definitively a G model.

9 MR. MORAN: Okay. Just so everybody
10 knows, Peter knows a lot about that. Seriously. I
11 think the design on Obverse 1 or 1A -- either one.

12 But what does it tell me? You have to
13 put World War II on there before I can really make an
14 association with it.

15 Maybe I'm missing something there. But
16 it doesn't jump out to me, nor do I think it will jump
17 out to the average person that picks up the coin.

18 The other obverses I -- what can I say
19 about them? The 05 -- I get the need to recognize the
20 Rosie the Riveter theme. But I don't think this --
21 it's kind of an ugly design.

22 I mean, just, I get it. It's in nice

1 little rectangles there on it. But I can do without
2 it.

3 I don't really have an obverse that I
4 think is appropriate. And I would throw out to you
5 that if there was a point where we should put the
6 victory medal it might be here.

7 Because when I go to the reverse -- and
8 nobody's talked about this -- I'm still doing the clad
9 half-dollar as one that recognizes the sacrifice at
10 home but also the victory that was achieved at the end
11 of the war.

12 And for the reverse I feel like Reverse
13 4 -- commemorating the gold star families because it
14 wasn't all a victory for everyone that came home. You
15 put that on the reverse of the victory medal. To me
16 it made some sense.

17 I get the point that we don't have the
18 -- any of the monument structures on any of these
19 coins. But it really doesn't bother me.

20 But we're going to have some problems
21 with this obverse. And I don't know that I can help
22 you any on that. Oh, lord. I could not get --

1 DR. BROWN: Mike, is that it?

2 MS. WARREN: Mike, you're muted.

3 UNIDENTIFIED SPEAKER 10: He's on the
4 phone.

5 MR. MORAN: I'm sorry. I couldn't get
6 the -- turn off the -- the notification came right
7 over the microphone. Anyway, I'm going to go get that
8 one because it's my home alarm. Be back.

9 DR. BROWN: So let me quickly answer
10 the question that Kellen -- now I'm not really someone
11 who typically is in love with a number of things that
12 are sentimental. But there are some things that
13 really bring feeling to me.

14 And I must tell you that Obverse Design
15 2 and 2A reminded me a bit about the commemorative
16 program dealing with the Purple Heart and that saying
17 that all day some, someday all.

18 And there are currently people on the
19 home front who lost. So to me that's a -- you might
20 say a reaching out, a symbolism of the lost.

21 And nothing is more sentimental of loss
22 than a little boy holding a flag. I think to me that

1 makes this really that powerful.

2 From the standpoint of the reverse, as
3 much I understand that this is supporting the World
4 War II Memorial, this is not the World War II Memorial
5 Commemorative Program.

6 So I have to be -- as much as I don't
7 have any objection to them, I'm not in fact at a loss
8 for it not being reflected on any of the coins.

9 To me the one that is more reflective
10 of that is actually Reverse 4. And let me speak
11 quickly to actually Reverse -- yes. Reverse 2.

12 I have a different perspective than
13 Donald. I posed a question to my mother, who just in
14 fact turned 90, to ask her what was life like in the
15 urban settings and the housing projects. And this was
16 before she even got to be eligible for the housing
17 projects in World War II.

18 And she says that she can only remember
19 her mother yelling out of the third floor of a tenant
20 saying that the world -- the war was over.

21 So their houses did not look anything
22 like in fact to -- so that's not an adequate

1 representation to me of enough of America, whether
2 you're talking about an -- I actually Googled New York
3 City and its appearance in the 40s and then Chicago in
4 the 40s.

5 And none of them look like that. So to
6 me that was not sufficiently representative if you
7 want to be representative.

8 So as someone from a military
9 background, the thing that was more powerful was again
10 Obverse 2 or 2A and Reverse 4 -- the gold star.

11 Because again, that was something left
12 with some families at the close of the war on the home
13 front. As much as they saluted victory, there was
14 also loss. Please forgive me. We're going to now
15 entertain comments and questions from members.

16 DR. FULLER: May I?

17 DR. BROWN: Yes, please.

18 DR. FULLER: Just hearing you speak on
19 that I do think that -- what is it, 2? Obverse 2 with
20 the little boy and then 4 -- because I guess both
21 would represent loss.

22 And let me just ask frankly. Would

1 that make it too sad then if we sort of have, you
2 know, I mean, or is it just the reality? That's what
3 I'm -- but I agree that they would go together. But
4 is that, you know, too sad?

5 DR. BROWN: John?

6 MR. SAUNDERS: I like Mike's idea of
7 putting the piece on the obverse. And I don't know
8 how we vote for this or when it's appropriate to bring
9 it up. But that seemed like something that if it
10 would work from a design point of view, which I'm sure
11 we'll hear whether it works or not -- but I'd like to
12 see that.

13 And the second thing is while I still
14 favor the monument, the 3 says unity. I'd like it to
15 say national unity. I like the national unity, you
16 know, concept better. And if there's a way we could
17 work the word "national" in there I'd really like it a
18 lot better.

19 DR. BROWN: Donald?

20 MR. SCARINCI: A couple of things.
21 First, this is a commemorative -- in spite of what
22 they're calling it, it's a program that supports the

1 monument; right?

2 MS. ROTONDI: Yes.

3 MR. SCARINCI: Okay. Thank you.

4 MS. SULLIVAN: The legislation
5 specifically indicates that -- the design to be
6 emblematic of the World War II Memorial and the
7 service and sacrifice of American soldiers and
8 civilians during World War II.

9 MR. SCARINCI: And the funds --

10 MS. SULLIVAN: The funds do; yes.

11 MR. SCARINCI: The funds go to the
12 memorial?

13 MS. SULLIVAN: Absolutely.

14 MR. SCARINCI: Okay. That's good.

15 Okay. Thank you. You know, I was thinking the same
16 thing. Someone when they spoke did refer to the
17 Silver Obverse 3 design, which is the standing figure.

18 You know, and that -- if we could
19 use -- if we could appropriate that image then the
20 coin with no obverse now has an obverse.

21 And the other possibility is to go with
22 what, you know, with what Larry was saying, which is

1 if we use the child holding -- raising the flag --
2 that is emotional. And is it too said? I don't know
3 that any work of art can be too sad.

4 DR. FULLER: Well, I was saying if you
5 have it on both sides -- the gold star and the little
6 boy on either side as well.

7 MR. SCARINCI: I think if we were to
8 use this as the obverse then I think this qualifies as
9 giving the coin with no obverse an obverse. Either
10 or. Either we go with Silver Obverse 3 or we go with
11 the boy holding the flag.

12 But if we go with the boy holding the
13 flag then maybe we can revisit the gold reverse that
14 we selected depicting that flag, which I think just
15 now only got enough votes as a majority for the gold.

16 And then revisit that and maybe choose
17 something more simple as Darla maybe suggested for the
18 gold. So there's a way to save this if we want to do
19 some surgery.

20 DR. BROWN: We can do so. Dennis and
21 then Dean and then Peter.

22 MR. TUCKER: Thank you, Dr. Brown. I

1 don't think we need to use the clad half-dollar to
2 represent the idea of sacrifice. That's covered with
3 the gold five dollar.

4 If we go with the rankings that we've
5 voted on already the -- I believe it was Megan who
6 said that the idea was to have the gold coin represent
7 sacrifice, silver represent service, and clad
8 represent the home front.

9 So I think, you know, as compelling as
10 those gold star-related designs might be for the clad
11 I think it's just the right place to have those.

12 I think Obverse 1 for the clad. I
13 mean, it's just a cool-looking design. It looks like
14 a military medal from the 1930s or 1940s.

15 I think that that, you know, if you
16 look at it you think World War II even if the word
17 "World War" -- you know, you think 1940s even if World
18 War II is not there.

19 And another thing I would point is
20 something that Peter mentioned. And I think some
21 people are losing this thought -- is that we do based
22 on our rankings and voting -- we do have designs that

1 show the memorial.

2 They might not show kind of an
3 architectural blueprint view. But they show
4 significant design elements like that canopy of eagles
5 with banners. That is as much part of the experience
6 as towers or walkways.

7 So I wouldn't let that hang -- you
8 know, don't get hung up on that too much I would
9 think. So I really -- I think this concept of
10 sacrifice and gold star families -- not for putting on
11 the clad dollars -- or clad half-dollar.

12 Not every family lost a family member
13 during the war. But they all put into the war effort.
14 You know, they had scrap drives. They saved food.

15 They sacrificed in a million ways.
16 That was the home front. They didn't have to lose a
17 family member. Nobody had to die for them to be all
18 in.

19 So I would say veer away from this
20 concept of sacrifice for the half-dollar. Let that
21 represent the home front. And then we just have to
22 figure out how to do that. Thank you, Dr. Brown.

1 DR. BROWN: Thank you so much. Dean?

2 DR. KOTLOWSKI: This is Dean Kotlowski.
3 I really wanted to depict the home front on the coins,
4 especially on the clad. And I just don't think that
5 the designs are there to make that possible.

6 So what I am going to propose here is
7 modification of the three themes. So on the gold we
8 have the theme of sacrifice and the highest form of
9 sacrifice.

10 And then what we have on the silver,
11 which I've revised my views on -- the number one to
12 look at is the theme of service.

13 And then on the clad the theme is
14 victory. And so there you have the World War II
15 service and the liberty; right? Which you're
16 taking -- you're moving it over there.

17 And then you have No. 7 for the reverse
18 as the monument. So you have liberty with that broken
19 sword. And there you have your three themes.

20 Dr. Brown, I love what you said about
21 the little boy and also being very evocative of the
22 Purple Heart. Now that medal was so -- that coin was

1 so great. You know, the some gave -- all gave some,
2 and some gave all. It's so evocative.

3 It's not being replicated or anywhere
4 reached here I think in the artistic design. So I
5 think we should just, you know, not try to redo that
6 theme here.

7 I think if you have a gold and you have
8 a clad that are both focused on, you know, death and
9 loss then I do think it becomes too somber.

10 DR. BROWN: Thank you so much. Turn
11 now to Peter.

12 DR. VAN ALFEN: Thank you, Dr. Brown.
13 I'm not overly worried about trying to find themes
14 with each one of these -- the metal types -- simply
15 because I don't think that the designs within each
16 group are cohesive enough to try to identify things
17 for each and every one.

18 The one thing I do want to point out
19 was the image of the victory. On the floors of each
20 one of these towers is that victory with the broken
21 sword. There's a big bronze medallion essentially
22 embedded in the floors with that design.

1 So that broken sword victory also is
2 essentially a representation of an element of the
3 monument as well. So that's just a point of
4 clarification more than anything.

5 DR. BROWN: Understood. Any further
6 comments, questions? Holly, do you have anything
7 additional that you would like to offer us before we
8 score?

9 MS. ROTONDI: You know, I will say I
10 agree. We did not prefer the one showing the housing
11 for the very reasons that several of you mentioned.

12 They did not feel representative,
13 especially out of the Depression. You know, I think
14 that's the 50s ideal was -- you know, idealistic view
15 of America. But I don't think that was representative
16 of -- so but no; I appreciate all of your feedback.
17 I've learned a lot.

18 DR. BROWN: Thank you so much. On that
19 basis then we shall then score. Please --

20 MR. HOARD: Is there a way to score
21 other designs and incorporate them into this?

22 DR. BROWN: I think --

1 MR. SCARINCI: Could we not make the
2 Silver Obverse 3 as a clad obverse? There's no way to
3 do that?

4 DR. VAN ALFEN: Maybe just vote first
5 and then see where we are and then --

6 MR. WEINMAN: And no; people shouldn't
7 -- I think the idea -- and keeping in mind this is
8 meant to be an interest tool. Why don't you score the
9 designs as we are and then you can make motions based
10 on that?

11 DR. BROWN: So again turn in your
12 scoresheets. We'll take a five-minute break -- recess
13 -- for scoring the tally.

14 MS. WARREN: It is 3:21. We're going
15 to stop recording.

16 (Off the record.)

17 MS. WARREN: 3:27 and we have started.

18 DR. BROWN: We are back. I recognize
19 Greg Weinman, counsel to the CCAC, to present the
20 results from the scoring sheet.

21 MR. WEINMAN: For the gold obverse,
22 Design No. 1 was the high vote-getter with 19 points.

1 1A received a score of 14. Design 2 received a score
2 of 4. Design 2A received 6. Design 4 received 7.
3 Design 5 received 8. And Design 6 received 2.

4 Moving on to the reverses. Reverse 1
5 received 1. Reverse 2 received 8. Reverse 3 received
6 9. Reverse 4 received 6. Reverse 5 received 4. And
7 Reverse 7 was the high vote-getter with 28 points out
8 of a possible 33.

9 DR. KOTLOWSKI: Greg, I didn't hear.
10 Reverse 2 was how many?

11 MR. WEINMAN: Reverse 2 was 8 points.

12 DR. KOTLOWSKI: Eight? Thank you.

13 DR. BROWN: Dean?

14 DR. KOTLOWSKI: I'm going to make a
15 motion. I'm going to move -- and I don't have my
16 laptop up so if somebody could open theirs. I want to
17 do the silver victory. I think this is Obverse 3.

18 MR. MORAN: It's 03.

19 DR. KOTLOWSKI: Obverse 3, making that
20 the clad obverse. That would become the clad obverse.
21 And so there it is. And that would be paired with the
22 Clad Reverse 7. And I'm just asking for a motion on

1 this if you like it, if you want to second it, if you
2 want to vote for this. Then we can talk about them
3 all together. But we can at least have an idea --

4 MR. SCARINCI: I second --

5 DR. KOTLOWSKI: -- of what --

6 MR. SAUNDERS: I third it.

7 MR. MORAN: Mike Moran will second it.

8 DR. BROWN: Okay. So the maker of the
9 motion in this case, just for the record, would be
10 Dean. The second in this case -- and please forgive
11 me, Mike, but you're not in the room -- would be John.

12 MR. MORAN: There's a disadvantage to
13 me sitting here and pushing the microphone.

14 DR. BROWN: That tells the story, no
15 question. Dennis?

16 MR. MORAN: But remember I was the one
17 that brought this up in the discussion.

18 DR. BROWN: We'll make sure the record
19 demonstrates that.

20 UNIDENTIFIED SPEAKER 11: We'll
21 dedicate it to Mike.

22 DR. BROWN: Dennis? You have a comment

1 on the motion?

2 MR. TUCKER: Thank you, Dr. Brown.
3 This is Dennis Tucker. So just to clarify here --
4 you're talking about using Silver Obverse 3, okay, and
5 Clad Reverse 7?

6 Dean, I understand what you're saying
7 about having the half-dollar focused on victory. I
8 don't think the World War II Memorial is a victory
9 monument. It's a memorial.

10 So for that reason I don't know if
11 that's quite appropriate. I would rather keep the
12 half-dollar focused on the home front. Thank you.

13 DR. BROWN: Thank you so much. Any
14 further comments on the motion? Kellen?

15 MR. HOARD: Just in general I'm less --
16 I'm also kind of less tethered to specifically
17 sectioning out themes for each. I kind of like an
18 emblem pivot on this one as well.

19 But if we limit ourselves to themes --
20 as I think someone said earlier -- I'm not sure
21 there's anything cohesive enough across or within
22 portfolios to get exactly what we're looking for. So

1 I wouldn't base my vote solely on that.

2 DR. BROWN: Thank you. Dean, you have
3 additional comments on your motion?

4 DR. KOTLOWSKI: Well, I mean, I think,
5 Dennis, point well taken. I think people who visit
6 the monument -- I think they have different
7 experiences and they interpret it differently.

8 Some are definitely going to think
9 about the sacrifice and the loss. And the others are
10 going to meditate that this was a war that was really
11 a righteous war in terms of what the US was fighting
12 against. And it ultimately prevailed.

13 And the architecture of it -- I
14 wouldn't call it triumphant. And I don't want to get
15 too much into this.

16 I think that, you know, we can have
17 these themes and they can be there and we know them.
18 We don't have to publicize it; you know? We don't
19 have to issue a press release and say point one, point
20 two, point three. But we know what's going on here.

21 And then thanks to Peter, who shared
22 some photographs with me, I think I was -- I think I

1 prodded you a little bit with your trip. And I'm a
2 little embarrassed that I didn't go to the monument.

3 But you know, there is a representation
4 at that monument of, you know, the World War II medal
5 likeness in the ground. So I do think it fits
6 together for, you know, the agency that would benefit
7 from the commemorative coin.

8 DR. BROWN: May I suggest that we get
9 some feedback from our engraving leadership? Because
10 we're talking about again the planchets. Mike?

11 MR. COSTELLO: I have absolutely no
12 issue with the obverse -- that silver obverse --
13 pairing with the clad -- with the reverse.

14 MR. MENNA: And one thing I would like
15 -- this is Joe Menna. The thing that I think is
16 special about the one on the right is it's an
17 interpretation of the piece of medal.

18 So isn't the figure enough of a
19 victory? A victory medal; right? I have one. It's
20 my grandfather's.

21 So it's not very a detailed sculpture.
22 You can see in the drawing it's a very detailed

1 drawing. So I think at this scale it would be really,
2 really nice to see.

3 DR. BROWN: Thank you. So John and
4 then Kellen.

5 MR. SAUNDERS: I'd like to ask Dean to
6 consider an amendment to his motion even though I
7 seconded it. The Obverse 03 -- I was just looking at
8 it right now. It says, "They answered the call".

9 If we substituted for that "National
10 Unity", which is what Dennis liked but in the one with
11 the houses I think it would create our theme better.

12 And we don't -- if this was the silver
13 dollar, yes, the issue -- they have to call it
14 inappropriate. But since this is the half-dollar I
15 think "National unity" instead would be an
16 improvement.

17 DR. BROWN: Dean, do you accept that
18 friendly amendment?

19 DR. KOTLOWSKI: You know, I'm hearing
20 the "mm-hmm" over here. I don't know. I guess I have
21 no problem with it. It would lead us a little bit
22 into the home front; wouldn't it?

1 MR. SAUNDERS: Yeah. But that's the
2 point.

3 DR. KOTLOWSKI: I'd like to hear maybe
4 a little bit of discussion about it.

5 DR. BROWN: Okay. Then let's then go
6 to Kellen and then to Donald.

7 MR. HOARD: I was hoping to hear
8 thoughts on both the design and this recent change
9 from our liaison.

10 DR. BROWN: Okay.

11 MR. HOARD: If possible.

12 DR. BROWN: Holly?

13 MS. ROTONDI: Actually as you guys were
14 -- I actually just asked Megan, "I wonder if we could
15 change that to "We answered the call".

16 And it would be a reference to the
17 entire nation. That was sort of my thought. And I
18 thought that would tie it all together to the home
19 front, to the -- you know, to the entire country.

20 DR. KOTLOWSKI: I would regard that as
21 a very friendly amendment.

22 MR. SAUNDERS: That's why you're the

1 liaison.

2 MS. ROTONDI: And the person who's
3 holding the coin can feel that pride. They are part
4 of that answering the call -- their history.

5 DR. KOTLOWSKI: And just to Joe's
6 point, I have my grandfather's World War II medal too.
7 And there is nothing on there that says, "We answered
8 the call". So here it is a reinterpretation and a
9 moving beyond, you know, that --

10 DR. BROWN: Yes, sir.

11 DR. KOTLOWSKI: -- classic design.

12 MR. SCARINCI: I was going to suggest
13 we do this in two steps. Step one, let's take a vote
14 on the general, like, do we agree to do this; right?

15 And then step two, let's talk about the
16 -- unless we think we could do it all in one step
17 that's fine. But you know, if we have an agreement to
18 do this then we can discuss and debate changing the
19 legend.

20 DR. BROWN: Well, actually we have the
21 benefit of the maker of the motion accepted --

22 MR. SCARINCI: Who accepted the --

1 right.

2 DR. BROWN: -- with respect to that.

3 MR. SCARINCI: Saved us the discussion.

4 DR. BROWN: Comment?

5 DR. FULLER: Who would the "we" be if
6 we changed "they" to "we"? Who is the "we"?

7 MS. ROTONDI: In my interpretation it
8 would be -- because one of the things about -- that I
9 think is beautiful about the World War II Memorial --
10 it is to the entire generation. It's not to just
11 those who served in uniform. It is the entire
12 generation.

13 And if I was holding that coin to me
14 that would reflect that. It would reflect the entire
15 country. Every man, woman, and child had to be
16 invested because they were sacrificing here at home
17 for the purpose of supporting the troops abroad.

18 DR. FULLER: Just allow me to follow up
19 though. I just want to make sure I understand. But
20 the we -- if someone who, let's say, you know, someone
21 who does not have a direct connection the Second World
22 War through a family member and they're holding it and

1 they see the "we" -- how does that apply?

2 MS. ROTONDI: Well, if you're -- as a
3 United States citizen or an allied nation it would be
4 -- anyone can look at it. And anyone who was part of
5 the Allied Forces or the support here at home -- I
6 feel like that would be included in the "we". It's
7 interpretative.

8 DR. FULLER: Okay.

9 MS. WARREN: Dennis was his hand
10 raised.

11 MR. MENNA: Out of my lane -- but if
12 I'm really -- kind of like a time machine. Is it that
13 generation is speaking to us saying we answered the
14 call?

15 MS. SULLIVAN: Oh, I like that.

16 DR. BROWN: Ladies and gentlemen, we
17 need to move this along.

18 DR. KOTLOWSKI: And Dr. Brown, just I
19 think you've just helped to internationalize this by
20 bringing in allies too. Excuse me.

21 DR. BROWN: Okay. Very good.

22 MS. WARREN: Dennis has his

1 hand -- sorry.

2 DR. BROWN: Dennis, if it can be --

3 MR. TUCKER: Oh, thank you, Dr. Brown.

4 I had a different motion. But I'm going to table that
5 because I think the solution that we hit on here would
6 work.

7 I like this idea of having Silver
8 Obverse 3 with the legend changed to "We answered the
9 call". I think that does satisfy the home front
10 concern that I had.

11 John, I don't know if we then need to
12 add "National unity" to the reverse. I think that --
13 I think this might be sufficient with -- just let that
14 view of the memorial tell the tale. So if this motion
15 with its amendments has not been seconded I would
16 second it now.

17 DR. BROWN: Well, just for clarity, the
18 maker of the motion has accepted the amendment as a
19 friendly amendment. If there's no further
20 conversation on the motion as it is on the table we
21 will now vote. All those in favor of the motion
22 signify by saying "aye".

1 MULTIPLE SPEAKERS: Aye.

2 DR. BROWN: All those opposed, signify
3 by saying "nay". Hearing none, the motion passes
4 unanimously.

5 MR. MORAN: This is Mike. You're
6 brilliant.

7 MR. SCARINCI: And Dean had his first
8 motion approved unanimously.

9 DR. BROWN: Moving forward, ladies and
10 gentlemen. Moving forward. We now need to go to the
11 gold and silver.

12 DR. VAN ALFEN: I would like to move
13 that the -- sorry -- that we go with the high scorers
14 for both gold and silver -- to adopt those designs.
15 And this would be Gold Obverse 3, Gold Reverse 1A,
16 Silver Obverse 2B, and Silver Reverse 1A.

17 DR. BROWN: Is there a second for this
18 motion?

19 MR. TUCKER: I second that. Dennis
20 Tucker.

21 DR. BROWN: Dennis Tucker, second.
22 Further discussion on the motion? Hearing none, all

1 those in favor, aye.

2 MULTIPLE SPEAKERS: Aye.

3 DR. BROWN: Those nay? Hearing none,
4 the motion passes unanimously.

5 MR. SCARINCI: Wow. Whoa. Amazing.
6 Yes.

7 DR. BROWN: Excellent. Very good. At
8 this point if there is no further discussion on this
9 program again we'd like to thank Holly for your
10 leadership. And we'd like to thank our Mint staff for
11 yours as well.

12 Moving on to the next item. And the
13 last item on the agenda is our review of the candidate
14 design for the Congressional Gold Medal commemorating
15 the servicemembers who perished in Afghanistan on
16 August 26, 2021, during the evacuation of citizens of
17 the United States and Afghan allies at the Karzai
18 International Airport, as authorized by Public Law
19 117-72. Once again Megan will lead us through this
20 discussion.

21 MS. SULLIVAN: Thank you, Dr. Brown.
22 At 9:44 a.m. on August 26, 2021, an explosion occurred

1 at the airport at Hamid Karzai International Airport,
2 later confirmed to be a suicide bombing by the ISIS-K
3 terrorist group.

4 Estimates as high as 200 deaths were
5 reported, including 13 United States servicemembers;
6 hundreds more were wounded.

7 August 26th was the single -- deadliest
8 single day of the war in Afghanistan for the United
9 States in more than a decade.

10 These brave men and women served in the
11 United States Marine Corps, the Army, and the Navy and
12 were posthumously awarded the Purple Heart.

13 These American servicemembers went
14 above and beyond the call of duty to protect US
15 citizens and our allies during the extremely dangerous
16 situation as the Taliban regained control over
17 Afghanistan.

18 They exemplified extreme bravery and
19 valor against armed enemy combatants. They dedicated
20 their lives. And their heroism deserves great honor.

21 In developing the designs, the United
22 States Mint worked with congressionally-designated

1 representatives from the American Gold Star Mothers,
2 the Gold Star Wives, and the Special Operations
3 Association of America. And their design preferences
4 will be indicated.

5 None of those members are able to
6 attend today due to some scheduling conflicts. They
7 did want me to express that one of their purposes here
8 was not only to highlight the sacrifice but to really
9 highlight the service, the importance of what they
10 were doing, and the cause for which they lost their
11 lives.

12 So moving into the designs, Obverse
13 Design 1 depicts US servicemembers aiding in the
14 humanitarian efforts during the evacuation at Hamid
15 Karzai International Airport. The additional
16 inscriptions are August 26, 2021, "Kabul", and
17 "Afghanistan".

18 Obverse Design 2 depicts a
19 servicemember carrying a young child with an incused
20 C-17 in flight. The pair walk into an incused field,
21 representing the transition from danger to safety.
22 The inscriptions are "Kabul" and August 26, 2021.

1 Obverse Designs 3 and 3A depict
2 servicemembers in silhouette standing on a wall. The
3 central inscription "Kabul" reveals an airborne C-130.
4 Design 3 features the additional inscriptions Act of
5 Congress and 2021. Design 3A features 13 incused
6 stars, representing the 13 servicemembers lost.

7 Obverses 4 and 4A depict a
8 servicemember carrying a young child draped in an
9 American flag against a backdrop of the inscription
10 "Kabul", a depiction of the mountains of Kabul, and a
11 silhouetted C-17.

12 Design 4 additionally features 13
13 stars. Design 4A additionally features a second C-17
14 on a runway and the added inscription Act of Congress
15 2021.

16 Obverse Design 5 depicts servicemembers
17 assisting local citizens during the humanitarian
18 mission in Afghanistan. An open C-17 can be seen in
19 the background against the mountains of Kabul. The
20 additional inscriptions are Kabul, Act of Congress,
21 and 2021.

22 Obverse Design 6 depicts five

1 servicemembers in silhouette standing over a crowd of
2 people waiting to board a C-17 with the mountains of
3 Kabul in the background.

4 There are 13 stars incused over their
5 heads, representing 13 fallen. This is the preferred
6 obverse of all three liaisons.

7 Moving into the reverse designs. All
8 of the reverse designs feature the names of the fallen
9 service members.

10 In terms of the order of the names, if
11 they are not in alphabetical order the names were just
12 placed in an order so as to best fit the design.
13 There is no other ranking indicated here by these
14 names.

15 Reverse Design 1 features the names of
16 the fallen servicemembers with the letters spelling
17 "heroes" highlighted. Reverse Design 2 depicts the
18 name of the fallen servicemembers next to the Purple
19 Heart. The additional inscription is Act of Congress
20 2021.

21 Reverse Design 3 features the name of
22 the fallen service members alongside a young girl

1 placing an American flag.

2 Reverse Design 4 features the names of
3 the fallen servicemembers surrounded by 13 columns,
4 eagles, and flags.

5 Reverse Design 5 features the names of
6 the fallen servicemembers above an American flag with
7 a helmet, boots, and dog tags. The Purple Heart and a
8 mountain range representing the mountains of Kabul are
9 depicted above.

10 And Reverse Design 6 features the names
11 of the fallen servicemembers and an American flag
12 surrounded by a wreath. Reverse Design 6 is the
13 preferred design of all three liaisons. And that
14 completes the portfolio.

15 DR. BROWN: Thank you so much. Are
16 there any technical -- please, Peter?

17 DR. VAN ALFEN: I have a question for
18 Joe about Obverse 6. How could the silhouetted
19 figures on Obverse 6 -- they couldn't necessarily be
20 incused; would they? Or how would they -- how are
21 they looking?

22 MR. MENNA: This is Joseph Menna. The

1 figures would be in a graduated way incused more fully
2 at the top. And that incuse would be on an include
3 that would eventually become flush with the field. So
4 they would fade into the field.

5 DR. VAN ALFEN: All right. Thank you.

6 DR. BROWN: Donald?

7 MR. SCARINCI: Megan, was this -- so
8 Obverse 6 and Reverse 6 was unanimous among the --

9 MS. SULLIVAN: It was --

10 MR. SCARINCI: -- families?

11 MS. SULLIVAN: -- unanimous among --
12 not among the families. We didn't work with the
13 families. We were directed by Congress to work with a
14 representative from the Gold Star Mothers, the Gold
15 Star Wives, and the Special Operations of America.

16 So people who are touched by this
17 particular issue but not specifically related to these
18 13 servicemembers.

19 MR. SCARINCI: Mr. Chairman, do you
20 think it's appropriate -- I would like to make a
21 motion. I don't think we need to discuss this. I
22 would like to make a motion accepting Obverse 6 and

1 Reverse 6 since it was unanimous.

2 DR. BROWN: Is there a second for that
3 motion?

4 DR. VAN ALFEN: Second. Peter van
5 Alfen.

6 DR. BROWN: Any discussion about the
7 motion?

8 MR. HOARD: I would speak just against
9 that motion just for the -- just for our pre-
10 discussion because I have some other designs that I
11 think would be important to discuss as well.

12 DR. BROWN: Okay. Any further
13 discussion for the motion? Hearing none, all those in
14 favor of the motion please signify by saying "aye".

15 MULTIPLE SPEAKERS: Aye.

16 DR. BROWN: Those opposed?

17 MR. HOARD: Nay.

18 DR. BROWN: Okay. The motion carries.

19 I must share with you all that the only reservation I
20 have is the fact that we haven't seen the Purple Heart
21 commemorative coin. I just wish this one -- since
22 it's one -- can be colorized. That's it.

1 MS. SULLIVAN: Excuse me, sir. It is a
2 Congressional Gold Medal.

3 DR. BROWN: I understand.

4 MS. SULLIVAN: They can't colorize --

5 DR. BROWN: Can't put purple on gold?

6 MS. SULLIVAN: Not on the gold medals.

7 DR. BROWN: Not like the Lakers. I'm
8 only kidding. Okay. Thank you. Stand corrected. So
9 that is done. Very good. Okay. And based on where
10 we are, are there any additional comments or motions
11 from the members at this time?

12 MR. SCARINCI: Can I just applaud the
13 service and the first meeting of our three new
14 members? I think all three -- I think we all observed
15 all three members making a very valuable contribution
16 today.

17 And they're really hitting the ground
18 running and making some really, really terrific
19 observations, great comments, and a great motion.

20 And you know, and a great, you know,
21 and I understand. And you know, I think I'm speaking
22 for all of us. You know, we appreciate the three

1 people.

2 DR. BROWN: Well, that sounds like a
3 motion. Is there a second?

4 MR. HOARD: Second.

5 DR. BROWN: All those in favor, aye?

6 MULTIPLE SPEAKERS: Aye.

7 DR. BROWN: Opposed, nay? We just want
8 it for the record to put it unanimous. Thank you so
9 much. John?

10 MR. SAUNDERS: Is there any way that we
11 should score this last one? We made a decision, yeah.
12 But maybe the artist would like to know whether we --
13 the merit and maybe points that we -- you got a lot of
14 points on this one even though you didn't win it.

15 DR. BROWN: So that's been our
16 procedure in the past so we'll do that.

17 DR. KOTLOWSKI: Dr. Brown?

18 DR. BROWN: Dean?

19 DR. KOTLOWSKI: I just want to commend
20 the people who were not here in person and shared with
21 us and helped us especially through that last one
22 remotely. Mike, I do feel a little guilty. You did

1 raise that idea originally to go with the clad. The
2 problem is you weren't here and you didn't see the
3 sidebar conversations -- this was a good idea. So
4 sorry about that. We'll catch you next time.

5 MR. SCARINCI: Hey, Mike and Dennis?
6 Don't be absent next time. We miss you. I miss you
7 tremendously.

8 MR. TUCKER: Yes.

9 MR. SCARINCI: We'll see you next time.

10 MR. MORAN: We'll be in touch.

11 DR. BROWN: Okay. Ladies and
12 gentlemen, if all discussion has been concluded then
13 that was the last order of business for today. I'd
14 like to thank my colleagues, the CCAC members, and the
15 Mint staff for their dedication and attendance today.

16 Once again I would also like to thank
17 those members of the public and from the numismatic
18 community who have sent in questions and
19 recommendations to the CCAC. And again, they've done
20 so through the email address of info@ccac.gov.

21 Your communications reflect the
22 continued interest in America's coinage and numismatic

1 projects.

2 The next meeting -- the next CCAC
3 meeting, public meeting, is set for September 2023.
4 All upcoming meetings will be announced in the federal
5 registry several weeks prior to the public meeting. I
6 will now entertain a motion to adjourn.

7 MR. BERNSTEIN: Art Bernstein so moves.

8 DR. KOTLOWSKI: Dean second.

9 DR. BROWN: Okay. All those in favor
10 signify by saying "aye".

11 MULTIPLE SPEAKERS: Aye.

12 DR. BROWN: Anyone saying nay? While
13 my vision and hearing is not what it used to be, it
14 seems to me that the ayes have it. We are adjourned.

15 MS. WARREN: The meeting is ending at
16 3:50 p.m.

17 (Whereupon, the meeting concluded at
18 3:50 p.m.)

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CERTIFICATE OF DEPOSITION OFFICER

I, MATTHEW YANCEY, the officer before whom the foregoing proceedings were taken, do hereby certify that any witness(es) in the foregoing proceedings, prior to testifying, were duly sworn; that the proceedings were recorded by me and thereafter reduced to typewriting by a qualified transcriptionist; that said digital audio recording of said proceedings are a true and accurate record to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.



MATTHEW YANCEY

Notary Public in and for the
District of Columbia

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CERTIFICATE OF TRANSCRIBER

I, LEANN SULLIVAN, do hereby certify that this transcript was prepared from the digital audio recording of the foregoing proceeding, that said transcript is a true and accurate record of the proceedings to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.



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